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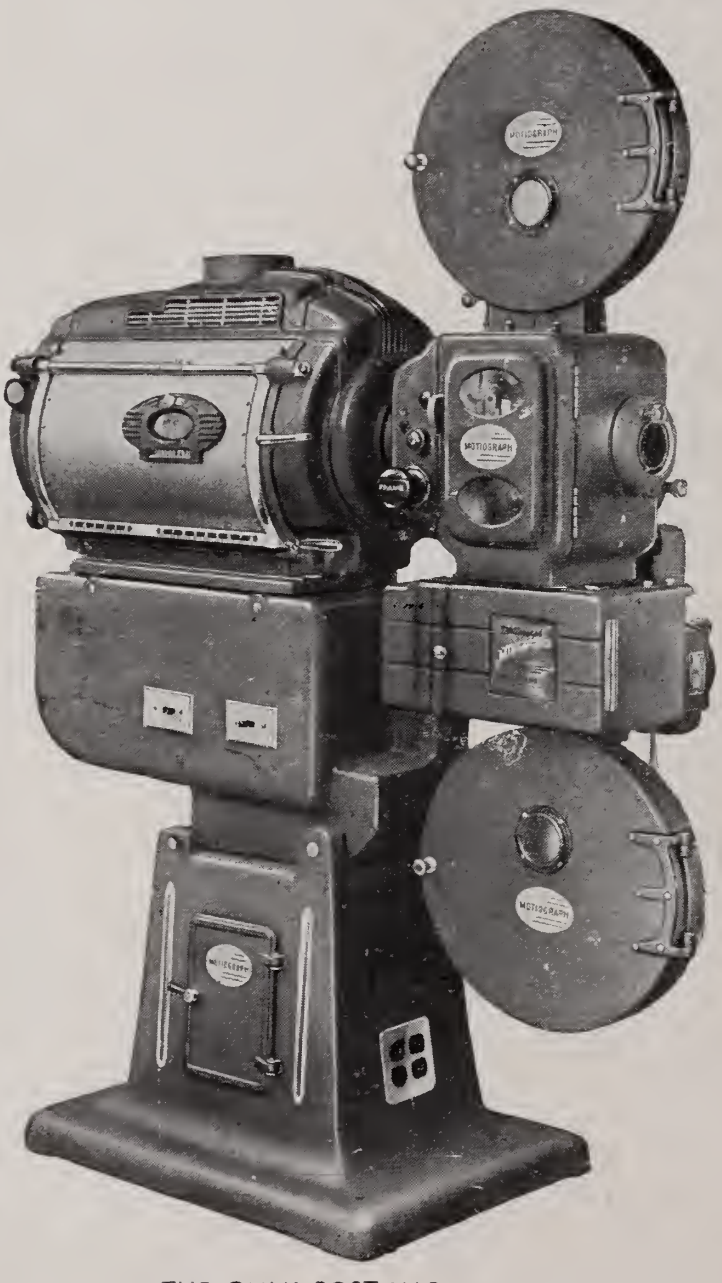

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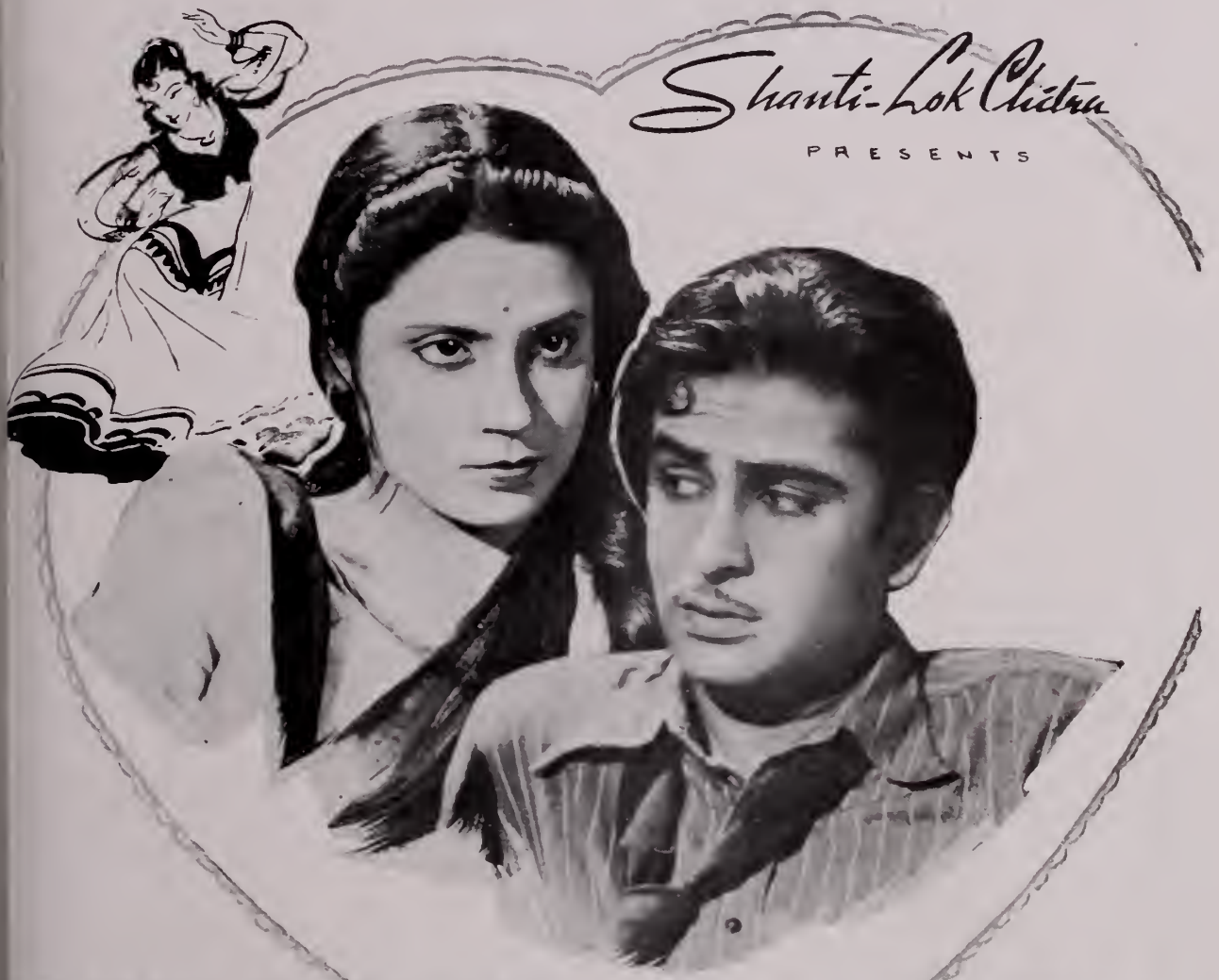

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RAJ KAPOR, TRIPTI MITRA, LATIKA

Gopinath

PRODUCED & DIRECTED BY:- MAHESH KAUL

Music	*Executive Producer*	*Photography*
Muzumdar	B. K. Agarwal	Chandu

rticulars contact.—
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New Celluloid Birlas and Dalmias

Whenever there is a shortage of raw films in the ntry, we find Chandulal Shah of Ranjit at the head of l raw stock distributing committee which is always ned, in what seems like a collusion with the Kodak ple who are the largest importers of raw films in this ntry.

No sooner there is a sufficiency of supply, ndulal Shah disappears from the IMPPA deliberas and is usually found on the race course.

Strange though it seems this phenomenon repeats lf at regular intervals of raw stock scarcity and one ders whether Chandulal's interest in the Indian film stry begins and ends with the raw stock position in country. Is he afraid of losing his share of the spoils e is not on the committee that decides to allocate the film supplies to the different producers from day to ?

There is no denying the unfortunate fact that there n acute shortage of raw stock in spite of the Governt's permission to import a liberal supply. No one ws exactly whether this shortage is artificial or due to es beyond the control of the manufacturers and orters of the raw films.

One fact, however, stands out significantly that never there is a shortage of raw films, artificial or voidable, quite a few people make quite a bit of ey by selling a part of the stock in the black market.

There are two ways of feeding the black market in s. One is by giving the stock to stooges who have luction companies merely on letter heads and conduct nant film laboratories and the other way is to dole a couple of tins every time to small producers who ot do any substantial work with these and are comed to resell the tins in the black market before the emulsion gets time-barred.

Another disgusting feature of this unofficial raw film rol is the willing co-operation which a reputed busifirm like Kodaks lends to the strong clique of prors who are members of the Producers' Association.

One fails to understand by what canons of business dity can the management of Kodak (India) Ltd. fy its rather too willing co-operation with the intial members of the IMPPA in doling or denying stocks to the favoured few or otherwise, seeing that nain mission of Kodaks is to import raw films and t to people who ask and pay for it.

If what has been reported to us by several reliable ucers is true, Kodaks are also guilty of rank impoliteness and Hitlerian behaviour. It seems that the producers who call at the Kodak offices in Fort, are made to dance attendance on the gentleman who is evidently in charge of the raw film sales. This man, it is said, often becomes rude to the point of disgust and many film producers, who are always cash customers, are often unceremoniously shouted at and pushed out of the film godown of Kodaks. Surely, that is not the code of business conduct with which Kodaks have come to India to trade! Or have they?

In a postwar world there are bound to be shortages of one commodity or other. But does that justify any unnecessary rudeness towards our people by the hirelings of a foreign firm?

Supposing we call upon a couple of these top dogs to give us a glimpse of their present bank balances and overseas remittances during the war, will they be able to justify their present assets with the nominal salaries they have been earning all along? It is a delicate question to ask but one rudeness calls for another and it would do well for these people to be polite to our producers and let the sleeping dogs lie rather than provoke some public spirited person to dig out the gruesome facts of the past and the present and discover the skeleton in the family closet.

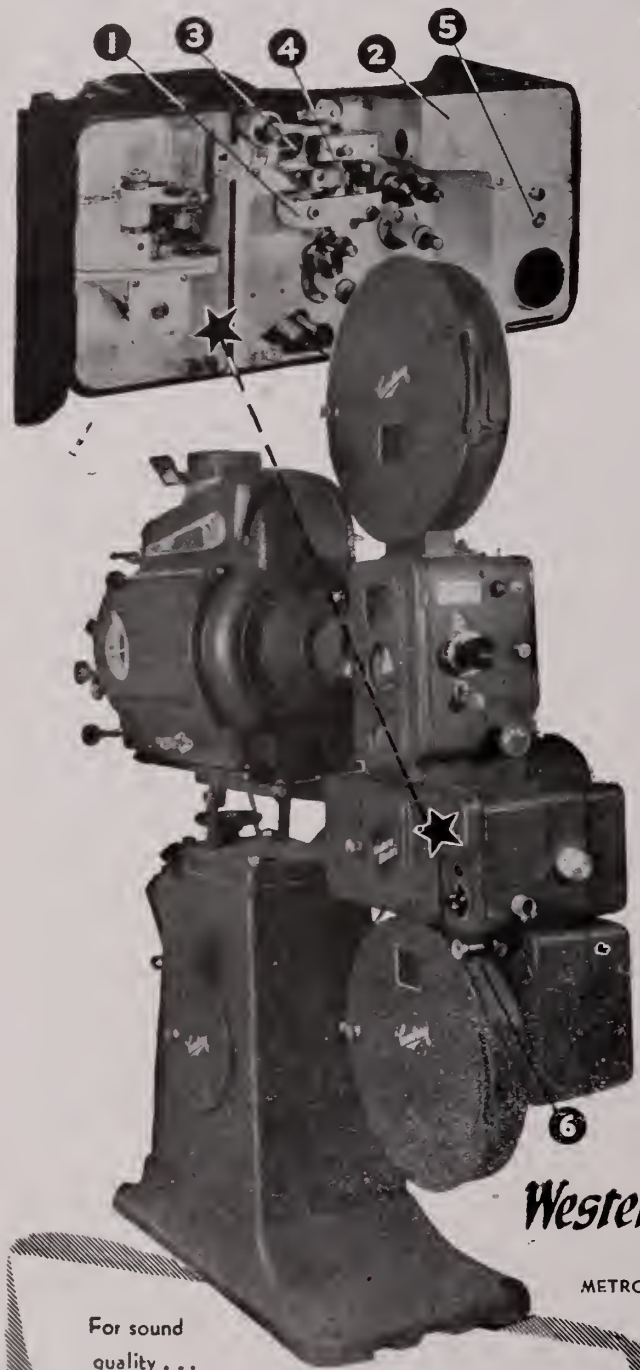
We hope this is taken as a friendly warning for the future and we are not compelled to expose picture deals for distribution nor disturb the merry liaison with some film laboratories which may probably prove the way the raw film stock takes long before the producers expose it with their intellectual stink.

Whatever the real facts may be, it is a matter of deep regret for a firm of Kodak's international prestige to be unwittingly involved in the petty politics of an influential clique of motion picture producers at the expense of small producers.

There is already a great consternation among the small producers at the way they are being elbowed out of their legitimate share of raw stocks by the powerful clique that controls the distribution of raw stocks. And all this with the willing co-operation of Kodaks—a firm with international prestige.

The studio owners have only one axe to grind and that is to choke off as many independent producers as possible so that their own putrid studio products get as little competition as possible. It is a well known fact in the industry that many independent producers often produce better quality pictures than the professional studio owners who generally plan their productions as just so

IT WOULD TAKE volumes . . .



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t more grist to the mill without any thought of qua-

During the slump last year some of these very same
o owners unceremoniously closed down their studios
hrew thousands out of employment and threw open
ound stages for hiring by independent producers.
a of them did so not because motion picture produc-
iad suddenly become an uneconomic proposition but
se the ambitious studio bosses had lost heavily in
cotton and race gambling.

At that critical juncture the small independent pro-
s kept up our annual quota of productions by their
t perseverance in the face of odds and not only
ied the theatres with their day to day requirements
lso raised the general standard of our pictures.

These very same people are now being jettisoned in
r of the studio owners most of whom are only time-
g capitalists with love neither for art nor for in-
.

The independent producers are fretting and fuming
frustration and are already thinking in terms of an
endent body to look after their interests.

t is a well known axiom that big fish eat small ones
the independents still hope to live with the power-
udio owners and survive they (the independents)
ing in a fool's paradise.

low can two conflicting interests ever pull together
er sweetly Chandulal Shah may talk and over-
the little ones with the sentiment of artificial unity
is not always backed by a hearty and sincere co-
tion?

Choking off the independent producers by denying
m the vital raw stocks is to forge a disgraceful car-
production monopoly which will not only bring
what little quality of production we have at present
so shut off free enterprise which is the main distin-
ng feature of our new-found democracy.

The part Kodaks are playing in this game is, to say
ast, not worthy of their international traditions. As
n traders, mainly in India for business, they have
siness to align themselves with self-seeking trade
olists at the expense of general industrial economy
in future must be based on socialistic principles.

Kodaks are thus misusing their privilege to im-
aw films into this country, it is high time that the
ities look into the matter more closely and give
nternational firm some directives as to the exact
exion of our future government of the country.

n the other hand the independent producers would
ll either to form a separate association of their
guard their interests or to put their heavy foot
on the activities of people who are trying to rob
f their fundamental privileges.

independent producers are to be warned off the
n this manner we have no chance of seeing another
ana" which was produced by an independent pro-
without a studio.

a free country, there must be free enterprise and
cartel of new celluloid Birlas and Dalmias. And
t, above all, needs freedom for its best expression.

Raw Deal To Madras Workers

It is reported that after consulting representatives of the film industry and "studying" the actual needs of the workers, the Commissioner of Labour to the Government of Madras has prescribed a minimum scale of wages for different workers in the film studios.

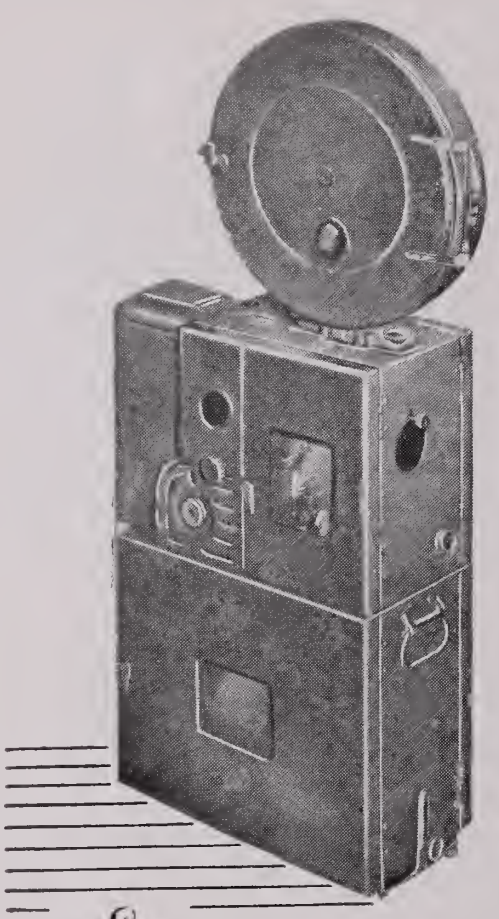
According to this scale, the highest ceiling of wages is Rs. 100-5-200 for the chief make-up man and the laboratory chief whilst the lowest rung begins from Rs. 20-1-25 for sweepers, setting and moulding assistants and office peons. In between these two points, the cameraman and the recordist are priced at Rs. 60/- each per month while the office head-clerk is allowed Rs. 80/- and the carpenter mistry Rs. 90/- per month.

Of course, in keeping with the universally prevalent practice, a fixed dearness allowance of Rs. 20/- per month is generously granted to all those getting salaries below Rs. 40/- and Rs. 25/- to those getting more than Rs. 40/- per month.

In the Bombay studios, an average cameraman earns Rs. 400/- per month while there are quite a few getting anything between a thousand and fifteen hundred rupees per month. The average recordist also gets as much as the cameraman and often more and there is at least one instance of one Mr. Sharma being paid Rs. 1500/- per month.

The average laboratory chief and the chief setting man earn anything between Rs. 400/- and Rs. 500/- per month.

In "Pugree", a social story of All India Pictures, Dixit, our ace comedian, gives another sterling performance.



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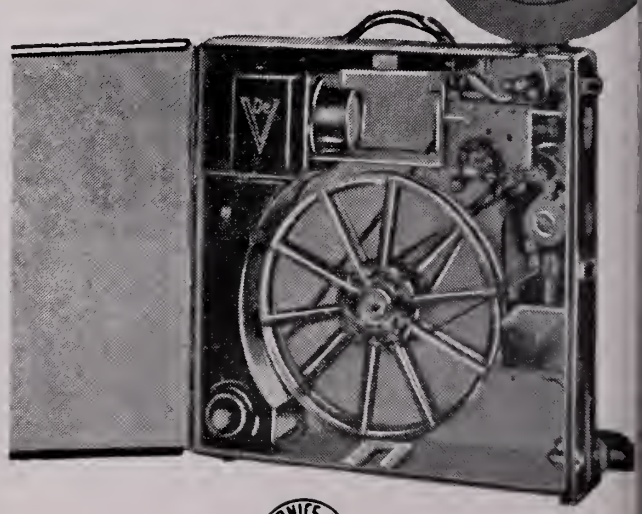

This will give you theatre quality projection of regular 35 mm. motion pictures—either indoors or out of doors, wherever audiences might gather.

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v Purohit, a new comer, makes his debut in Ranjit's "Jai Hanuman".

Chief make-up men in Bombay usually earn over 00|- per month while their assistants are paid any- between Rs. 100|- and Rs. 150|-.

The setting coolies get anything from Rs. 60|- to 00|- a month while sweepers earn well over Rs. 50|- onth.

Admitting that Madras has a slightly lower standard ing in comparison with Bombay, one wonders whe- he gulf is so wide as to justify the niggardly scale ges fixed by the Commissioner of Labour.

rom the scale of minimum wages fixed for our Indian workers, one is compelled to conclude that the city of Madras is abundant in food, clothing, ng and other necessities of life or that the film rs of the South are all leading an austere life of enial like the sages of ancient India living on wild raw vegetable and leaves, wearing bark and living s built in trees and painted with cow-dung.

he Commissioner of Labour either seems to have misled by the crafty representatives of the South film industry or seems to have lost sight of the es of the present world around him. In so far as re necessities of life are concerned, namely food othing, thanks to the clumsy bungling of the vari- hite-capped provincial governments and the ever- ng control, decontrol and recontrol of commodi- ie living expenses for the average worker through- dia are almost uniform, especially with the black- eer demanding a premium on every morsel of food y worker has the temerity or means to swallow in lays of super-capitalistic economy.

Half of our workers get hungry due to the strain on their ears, hearing the token lectures and promises given by our leaders at regular intervals with or without any provocation.

To prescribe officially a ridiculous scale of wages to those half-hungry people is to add insult to injury.

Quite a few idiotic things often happen in the South but this is about the most idiotic of them all. In an industry where producers make huge fortunes and often dissipate them in gambling and sex-play, it is unfair for the government to step in and put a ceiling on the earnings of the workers who mainly contribute to the prosperity of the industry.

No government is qualified to interfere with the film industry in this manner as the film studios employ skilled workers with specific talent and such labour cannot be subject to the uniform pattern prescribed for general labour found in other industries.

The Labour Commissioner in Madras had no business to interfere with the workers of the South Indian film industry and thereby provide an official excuse to the film producers to deny equitable wages and due promotions to an honest band of workers who have often saved our indigenous film industry from the ravages of heartless gamblers.

If the Provincial Government of the South believes in justice and fair play it must straightway scrap the stupid and irrational scale of wages fixed by its Labour Commissioner.

Doing so will mean real service to the people. And that is, we guess, what the ministers swore to do when they took office.

Nargis, in one more picture, "Halchal" produced by Asif for National Theatre.

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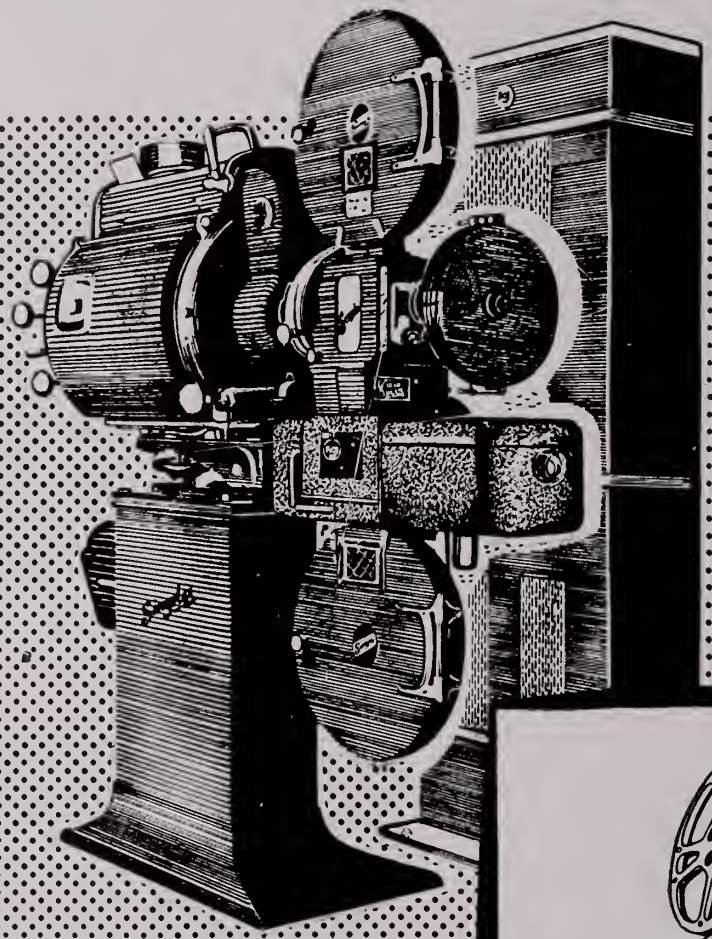
in America, England, France, Italy, India and all the major film producing countries since 1919



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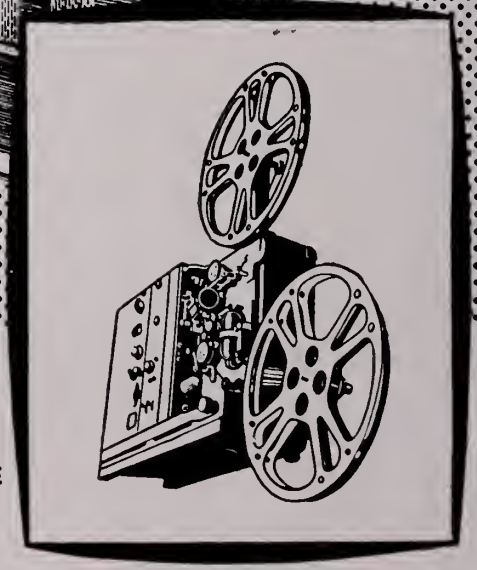

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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

EEBOOTERS OF FREEDOM !

Recently the U. P. Government issued an order that ernment servants should not take complimentary ses for cinemas. This shows that the government is ure of the weakness of its executives for cinema passes a merely pious order will be of no avail unless it is orced rigorously by the authorities. What we have e to identify as the "police blackmail" is as old as erstwhile slavery and it would need more than an isory order to stop this racket.

In Lucknow, this order is, however, obeyed only in reach. The petty government officials not only demand plimentary passes but they even attempt to evade the rtainment tax. The policemen, it is reported, with exception of a few officers, also protest against pay- t of entertainment tax. Add to these protests, the ily and friendly requirements of the municipal offi- s and imagine the number of people who see our mo- pictures free of cost from week to week without even ing the entertainment tax.

On an average, the cinema owner issues 200 passes month to please the police. The police are all-pow- l and the appeasement policy of the cinema owner, ourse inspired by his commercial interests, to avoid or theatre scuffles with the help of the uniformed of law and order must be responsible for distribut- passes so profusely.

It is well-known that without the co-operation and ort of the police, the cinema hall can be turned into ritable pandemonium. So co-operation needs a re- l and a complimentary pass often helps to restrain vindictive measures of the little dictators.

This anti-social act is being perpetrated not only by constables, but by the sub-inspectors and even their ions. The cinema owners, are of course, willing to ge the police and the sub-inspectors but when it es to relations, they resent their entry without a ticket pass. And yet, they are helpless.

When will the police learn to do their duty honestly without expecting a reward? We have completed a of independence and it is high time we acquire a e of responsibility and national discipline.

The Government of Bombay had passed a similar r a couple of years ago, but the theatre attendances an entirely different story these days. True, the emen avoided our theatres when the ink on the order still not dried, but things seem to have slid back to ame old racket with the passage of time. Not only he "little dictators" showing up these days with their se families and friends from Konkan, but quite a thers, especially the charitable Zoroastrians, also help to rob our national government of its legitimate entertainment tax by regular free visits. These Parsis, of course, think that they need not pay for "gamthi" pictures as the theatres are generally owned and managed by Parsis.

Will the different provincial Home Ministers tell us how long we can afford to lose our legitimate entertainment tax, seeing that these free-booters rob us and also get themselves entertained in the bargain?

SAVE YOUR SKINS

Every month we receive hundreds of letters from different towns complaining about bad projection in almost all the cinemas.

These complaints are from chronic filmgoers and usually they wouldn't mind seeing even a rotten film under impossible circumstances. Still their patience is being sorely tried and it wouldn't be surprising if some of them soon begin to smash the furniture and start throwing chairs at the theatre owners. These filmgoers have our sympathies because they shell out their hard-earned money with the idea of getting a few hours' relaxation

At man's old game of winning woman's heart—Sulochana Chatterjee and Rehman in Jagat Pictures' maiden social "Veena."

but are actually given some rotten entertainment with a few awful screeches by the heroine.

As it is, the technical quality of our pictures is infernally poor, with photography shunting between a thick mist and glaring sunlight. Add to this, the negligent processing of prints and imagine the amount of optical strain on the human eye. The distributors and the exhibitors contribute their mite to this disgusting episode by criminal handling of the film prints which are often found bathed in the machine oil, thereby squeezing out completely any remaining visibility. Then the sprockets of the projectors take their regular toll and a film loses quite a bit of its original footage by the time it arrives in a small town. For want of care the print also records its protest by snapping several times in the midst of its run, thus throwing the audience into an uproar of protest. Under such heartless conditions no picture can be entertaining, however well produced originally. It is, therefore, no wonder that filmgoers all over the country are in a bad temper.

Even in America, these things sometimes happen and recently it was reported that five hundred filmgoers went wild in a New York theatre, as a result of clumsy projection. The picture was "Man Eater of Kumaon" and the filmgoers in their rage nearly became "ma ers" themselves as the screen let out a weird screech screech was followed by flickering images and sud the screen went blank. The howling and hooting r such an extent that Robert Ungerfeld, the man director, apologized to his audience and stoppe show.

Our theatre owners lack even this politeness to logize and yet they would do well to look after thei prints and projectors more carefully in future if care for their skins. For, the letters we receive sm ill-humour and it wouldn't be shocking if a cro filmgoers in some town suddenly decide to beat u theatre boss and give him a few first hand lessons in showmanship.

Most of our showmen are unpunished scour and they richly deserve almost any chastisement they get. We must, however, avoid such violent situatic they tend to a general breach of peace, a state we c tolerate in a free and disciplined nation. If howeve thing so tragic, happens, the people primarily resp ble for the same will be the showmen. They provic cause which will madden any normal person and goers are no saints.

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JAWAHARLAL'S WORD OF HONOUR

Some time in January 1948, the Government of Bombay issued an ordinance controlling the use of building materials for constructing only small tenements and denying permission to build any new cinemas.

This was a sequel to the agitation launched by "filmindia" and the ordinance came in good time, though Congressman Manu Subedar got away with his palatial hotel and his new luxurious cinema at Marine Lines.

We had requested the Government of Bombay to investigate in this matter thoroughly. Home Minister Morarji Desai, it is reported, did not seem to like the complexion of things but thinking discretion to be the better part of valour did not wish to interfere with little Manu's big enterprise which seemed to have a sanction from the Central Government. Official investigations therefore came to an abrupt end and Manu Subedar has been able to complete both the cinema and the hotel. The hotel, moreover, acquired an official recognition when a large crowd of A.I.C.C. members was accommodated there recently. We don't grudge Manu Subedar his good luck but we want to know exactly how many poor quarters could have been built in the building material missed in these two palatial buildings. It is a little problem of democratic mathematics.

Every deed, good or bad, is these days attributed to democracy and democracy is fast taking a new definition. The masses are the usual sufferers and it is big guns like Manu Subedar who get the best out of the Congress government by virtue of their influence and status.

We know that Home Minister Morarji Desai has a truly democratic outlook on life and it is therefore strange that he has not gone to the root of the Manu Subedar scandal. Perhaps it is a case of letting the sleeping dogs lie.

Our present unfortunate lot seems to be to hear the platitudes of democracy without the supporting acts that take democracy into the home and heart of every citizen.

Recently, in New Delhi, Mr. H. V. Kamath asked in Parliament whether government would see that building materials which were so scarce were not diverted to the building of cinema houses, restaurants and hotels as has happened in a town in the United Provinces.

Our Prime Minister, Pandit Jawaharlal Nehru, with his usual commendable impulse gave us an assurance that not a single cinema house would be built in India if other necessary requirements had been met. In fact, the Government of India had asked the provincial governments that even the construction of palatial buildings should be put off for the time being.

In the wake of Pandit Nehru's statement comes the news that the West Bengal government are enquiring as to how 18 cinema houses sprang up in Calcutta within a few months in spite of the fact that no building materials were supplied to those theatre owners by the government. Recently, there are 18 more Manu-magicians in Calcutta.

This magic of cinema construction is fast distorting the meaning of democracy for us and even a diehard pressman like me has started wondering whether something is rotten in the State of Denmark. Imagine, therefore, the shock to the poor and needy to see 18 in a row and all to show our usually rotten motion pictures.

Our theatre owners are unblushing capitalists and they are always out to squeeze the last penny from the pockets of our stupid filmgoers. To let these people run wild with precious building material is simply to deny a square deal to our homeless masses. Imagine the sad plight of thousands of refugees who are clamouring for a roof over their head! Add to this, the tragic clamour of the poverty-stricken millions to whom the pavement is a bed and the sky a roof and it is not difficult to understand so much discontent against our present popular ministries.

If the West Bengal Government's investigations ever see the light of day, they should provide a useful guidance to the other provincial governments and help them at least to keep a watchful eye and see that more Manu Subedars don't take advantage of the building materials in the black market.

Black marketing of building materials is evidently going on merrily in Calcutta and at a magical speed. And unless the West Bengal Government take a firm and decisive attitude, nothing is likely to come out of their investigations.

In the meantime, "filmindia" will keep a close watch and wait for the findings of the West Bengal Government, but before then let us pray that Premier B. C. Roy interprets democracy correctly to the poor millions who look up to him for food and shelter.

Why not send these little capitalists to jail for their

Madhubala and Ranjitkumari seem to be discussing the ethics of Ahimsa in "Lal Dupatta", Akash Chitra's maiden social.

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MODI SOAP WORKS, MODINAGAR U.P.

M P.

ishna gives a good emotional account of herself in "Batohi" produced by T. K. Screen Classics.

anti-social acts? That will make the Manus and Modis nk ten times before they buy another brick to build other small mint at the expense of the poor and needy.

Meanwhile, we expect Premier Jawaharlal Nehru, at ıst, to keep his promise and not spell democracy with crimination.

ELL DONE, BABURAO PAI!

For the first time after launching the production eer of his Famous Pictures, Baburao Pai deserves a t on his back for having produced a documentary with lifference called "Bapu Ki Amar Kahani".

This one-reeler lyrical record of some of the Matma's outstanding achievements shown, appropriately ough, during the Independence Week at the Metro nema is, on the whole, a creditable attempt to compress hin the limitations of a thousand feet of celluloid the c of the birth of a "New God" without a single jarring e or unseemly effect as it were.

While "filmindia's" warning against the picturizatn of a full-length biography of Gandhiji by any single oducer has already had a salutary effect in dissuading ny producers who were toying with the idea. one was ertheless sceptical of the result of this Famous enterse but the makers of "Bapu Ki Amar Kahani" have n well-advised to refrain from any impersonation of Mahatma on the screen.

Instead, they have cleverly succeeded in building up ou's personality by substituting his statues, photophs and images which is certainly a laudable alternate to the possible drawbacks and limitations of any or impersonating the Mahatma.

"Bapu Ki Amar Kahani" thus becomes a symbolic documentary produced effectively and with a sincerity of purpose that need not be questioned after witnessing it. And although the picture lacks the tragic atmosphere of "Bapu Ki Antim Yatra", distributed by the IMPPA soon after the Mahatma's death, it has an appeal and significance of its own and must as such be widely exhibited throughout the country. Well done, Baburao Pai!

We also appreciate Metro's enterprise in screening their very first film in Hindustani, even though it was a documentary of a thousand feet and we hope this temporary display of courage may one day lead to the screening of a full length feature film in Hindustani.

COMEDY WITH A FOREIGN THEME

Though we have had a number of enjoyable and sometimes intelligent comedies from Hollywood (as distinct from the Bob Hope stuff), there is little to compare with the two months' spell of "mirthquake" (apologies to the publicity blurb!) claimed by "Sitting Pretty" at the local Strand Cinema.

For, this picture has not only lifted the comedy craze to its zenith more than any other from Hollywood in recent memory, but what's more significant, has furnished an emphatic answer to those who so often lay the blame for the poor quality and want of proper appreciation of films at the door of our average picture-goer.

Undoubtedly the patronage that made "Sitting Pretty" such a roaring success in the city and accounted for its record run in a distant city locality like Colaba, was in no way restricted to the limited section of regular

"Is it really so?" asks Sulochana Chatterjee to Rehman in Jagat Pictures' maiden social "Veena."

FILMISTAN'S

STUPENDOUS SCREEN SUCCESS

SHAHEED

STARRING:
KAMINI KAUSHAL ★ DILIP KUMA
CHANDRAMOHAN ★ V. H. DESA
AND LEELA CHITNIS
WITH RAMSINGH ★ S. L. PURI

Story & Direction
RAMESH SAIGAL
Music
GULAM HAIDER

NOW DRAWING CROWDS AT ROXY

NADIYA KE PAR

Produced & Directed by KISHORE SAHU

Starring:
KAMINI KAUSHAL
DILIP KUMAR
Music
C. RAMCHANDRA

SANWARIY

Direction. SUBODH KU
Story & Supervision: N. A. MAI

Starring
HAFEEZ JEH
REHMAN & VEE
Music
C. RAMCHANDRA
Lyrics
SANTOSHI

ACTRESS

Starring:
REHANA · PREM ADIB & MEENA

Story:
K. A. ABBAS

Directed by:
NAJAM NAQVI

Music:
SHYAM SUNDER

Surova in "Glinka", a Russian picture to be released through Diamond Pictures Ltd.

itors to foreign pictures but comprised of a large num- of those Indian women who seldom, if ever, see eign films.

Evidently the brilliant, biting satire on the common ypically suburban") habit of gossiping and scandal- ngering reflected by this film was the main highlight ich attracted all the classes of people including even se who scarcely understand or follow the English oken in films and in spite of the fact that the central a of baby-sitters is foreign to a majority of Indians.

Perhaps the most interesting and noteworthy feature the tremendous popularity of this comedy was the in- apable revelation that a number of our housewives odern and otherwise) having 'touchy', suspicious hus- ids were not found wanting to avail themselves of this portunity of dragging their hubbies to see in this film lassic reflection of their own mental make-up through characterization of Mr. King played by Robert ing.

It is not known if these husbands have taken a tip m the happy ending of "Sitting Pretty" and will deve- deaf ears to scandal-mongers or whether some of m have actually resolved to employ a baby-sitter in e of emergency! But there is at least one living in- ice of an acquaintance who openly attributes his suc- s in securing paying guest accommodation in a subur- family to the "psychological effect" of "Sitting tty" on his host who was (so he tells me) previously ictant to oblige despite the persuasions of his better f!

BETTER MANNERS AND PUNCTUALITY

Freedom caught us napping and found us soaked in slavish manners inherited from the 200-year old British boot. A nation's manners are noticed in public places like the theatres, the stadium or parks where people congregate either for sport or amusement or for politics.

Bad manners are particularly seen in our cinemas and mostly in the upper classes where people pay more money for seats and soon imagine that they own the entire theatre. The general behaviour of Indian audiences in the cinemas is most disgusting and provides a bad advertisement to a free nation.

Apart from spitting indiscriminately, wearing turbans that cut off the screen or talking loudly to the accompanying members of their family, perhaps the most annoying habit which people, who frequent the upper classes, have got is arriving late—long after the show has begun.

The late comers are a great nuisance in a cinema theatre where the lights are off. They cross a row of people groping in the dark and in doing so walk across the eyes of spectators who are already in their seats. Having annoyed a group of spectators, the late comers, often accompanied by their fat families and always by the theatre usher with a flashlight in hand, reach the gangway and then begins the scramble for wrong seats, which again disturbs another group of spectators. After a bit of pushing and stumbling, the usher is permitted to advance from the rear of the fat family and allowed to find the row where the late-comers are to be settled down.

That done the flashlight tilts up into the eyes of those already sitting so that the late-comers may know their exact seats. Now begins the squeezing in and stamping over the feet of those already seated in one grand clumsy effort to reach the seats. All this time the eyes of several spectators are screened by the black shadows of the late-comers and they miss quite a bit of the picture before them.

It doesn't, however, end with finding the seats. Having seated themselves, the elders among the late-comers make loud inquiries whether everyone else is properly seated. If there is a little portable piper, then the little one is often transferred from lap to lap till the bottom of the little one fits correctly the lap of someone. That done the fat members take a 'kerchief from the pocket and with a loud 'shhh' wipe out the labour of their arrival.

All this disturbs everyone around but those who come late never realize the glaring fact that a little punctuality would have avoided all the groping and stumbling and saved the others from unnecessary nuisance.

When cinemas widely advertise the show timings and are compelled by necessity to stick to them, it is just sheer bad manners and ungentlemanly on the part of people to arrive late and disturb others.

And yet from these late-comers, quite a few call themselves cultured and educated.

But this is not true only of the cinemagoers. Our provincial ministers, who preach morality and good conduct to millions from the Chowpatty sands, or for that matter from any vacant plot of land, are notorious for their late arrival wherever they are expected.

IT'S ONE BIG LESSON in
BAPUJI'S TEACHINGS...

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Jaymala - Lata - Baby Nanda
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and WINAYAK.

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The WOMAN
— Her Desires
Her Ambitions
Her deeds —
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Agents for Bengal Circuit : **LAXMI FILM CIRCUIT — CALCUTTA.**

The other day at the special show of the Russian fi , "The Stone Flower" at the Regal, two prominent mbers of the Bombay Cabinet kept over a thousand pple sucking their thumbs for full 20 minutes before th at last arrived without even an apology on their offi- l lips. And these very same ministers are supposed to s us an example in punctuality and civic responsibility.

When responsible ministers behave in such irresponsi e and ungentlemanly manner (for it is ungentlemanly o keep a thousand persons waiting uselessly) what c we expect from the all and sundry who see our mo- ti pictures?

It is high time that we exhibit a bit of our much v nted culture of the past by being punctual at public g herings and cinemas and begin behaving like responsi e free citizens.

YOU'LL HARDLY BELIEVE—

That Editor Baburao Patel has come back alive from A erica leaving behind a bleeding ulcer, two-thirds of h stomach and forty-two pounds of solid weight.—And n even an aeroplane accident for consolation! Now p ducers think he has ninety lives and not the proverbi l nine.

That one thing Editor Patel didn't leave behind in Y keeland is his pen. He will need it here to carve a li ng from the film industry.

That Editor Patel was for once touched the way all a l sundry, from the top to the bottom, in the film industr called on him for affectionate inquiry. For once he r lized that every one liked him and no one wished him i That gave him a greater shock than the serious o ration had done.

That Pandit Indra no longer sits in the Ranjit Durb to wait for a free lunch. He is busy turning words i o coins at the Gemini Studios in Madras. Isn't there a p verb about rats leaving a sinking ship!

That Vasan of Gemini is paying Rs. 24000/- to Pan- Indra for four months of Hindustani. That is some ce for a tiny Marwari dictionary. Did we forget the fr e lunch?

That within a year of our freedom Director Chaturbhuj Doshi snapped his old shackles and renounced his te of H. M. V. He is no longer with Ranjit and has b ome a successful free lancer. They say he is earning y ear's previous salary within a month these days.

That for sheer affection for a dead wife, Director Bi lar Sharma can never be surpassed. In his new pictu e "Sohag Raat", Geeta Bali the heroine, was affectionat ly named "Kamo" and thus the dear departed Kamla Cha terjee's name was once again re-echoed on the sc en.

That at this rate, Kamla threatens to become our permanent screen heroine and haunt our memory from day t lay. It is a very touching tribute from an ever-loving H band who sees the dead one in every new living one h meets.

That the Pathan watchmen in Oomer Park don't se m to appreciate film actor Karan Dewan's noble efforts at learning music. When asked about the "noise", th y say "Woh fillum walla roz subah bomb marta hai. Pagal hai". These Pathans must be chased out of India. They don't even know the "hero" of "Ratan".

That all the little children start howling and the dogs start barking in Oomer Park immediately Karan Dewan begins his daily vocal gymnastics. That is rather rough on our favourite hero who has ventured on such a risky enterprise. Let us hope, Saigal doesn't turn in his grave. The poor man deserves some rest the way he plied his golden voice for gold diggers.

That film actress Snehaprabha, who didn't seem to care for marriages once, is reported to have fallen a willing victim to a Bengali pilot who seems to have made a safe landing, at least for the present.

That film actor Kishore Sahu, ex-husband of Snehaprabha, is reported to have given a reception and a dinner to celebrate the marriage and the 24 who attended swore to remain life-long bachelors. Was the food so bad?

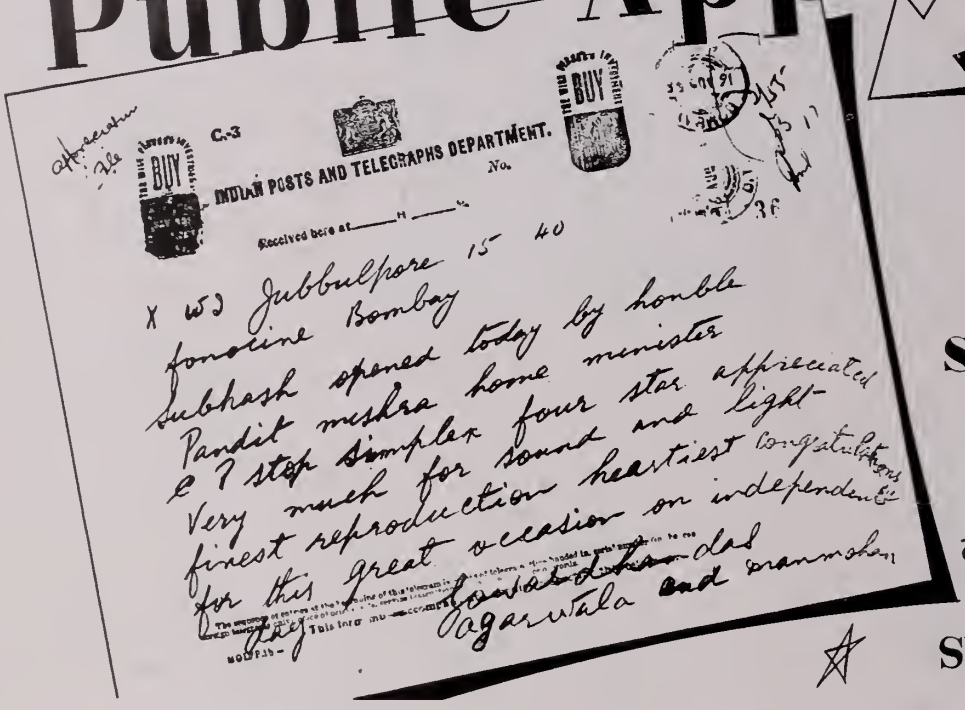
That of all people, film actress Shanta Apte is also reported to have married someone outside the film field and become quite domesticated. Now there is no more need left for any fasting stunts.

That instead of the brother, as in old times, now the new husband will drive our dear Shanta to the studios and look after the star's lunch and other needs. Pity is that it will mean going back to the "stables" as Shanta calls our film studios.

That the Government of India discovered our two best experts to begin its career of producing documentaries and newsreels—Bhavnani and Badami.

In "Angan", a musical of Alam Art Productions, Sofia has a touching role to play.

Public Approval!



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TELEGRAMS : FILMOSOUND

lusna has a nice role to play in "Dhanwale", a social picture distributed by Ruby Pictures Ltd.

That Bhavnani and Badami themselves have not yet t overed from the shock of their selection and Rungtas, Marwari millionaires, are shaking them up every day that the construction of the new studios may be taken hand immediately.

That whatever Prime Minister Jawaharlal Nehru y say about cinemas and palaces, the Rungtas must get el and cement to construct new studios for "Govern- nt" work. That is the Sardar's wish and you can't t him because he has got heart trouble these days.

That the Government is not supposed to know that re are at least ten studio floors, good old constructions, ng idle in the city of Bombay—studios, some of which government had used once. The new popular gov- ment must, of course, have new studios belonging to v Marwari millionaires.

That freedom has brought us a heavy heritage of rwari multi-millionaires who are putting their greedy e in all our industries including films and newspapers. this rate the Agarwals of Rajasthan threaten to be our tural leaders.

That M. & T., (not mutton and tomato) but Makh- nlal and Tewari, are the new financiers and producers he film field. They have already produced six pictures advertisements but nothing in celluloid yet. What a n shortage !

That M. & T., (not mutton and tomato) but Makh- nlal and Tewari, are strangely enough highly educat- folks but they can't see eye to eye at a film story and ir first film story is still being written, of course by owdhary, since the last 12 months.

That if every producer in the industry takes so much time and care on his stories, we won't have any raw film shortage and there won't be any blackmarketing of raw stock. We must congratulate M. & T. (Makhkhanlal and Tewari, of course) for thus putting some social con- science in film work. The other Marwaris must follow their example. Chowdhary, of course, will help, though he is a bit busy these days.

That talking of raw film shortage Chandulal Shah has suggested the formation of a morality club for film folks where sour-faced independent producers may assemble and praise Chandulal's sweet and sharp tongue and thus repent for their sins.

That in suggesting a morality club for film folks, Chandulal Shah has betrayed a rare sense of humour— something we never suspected him of all these years. Why not ask the 'independents' to do some spinning in the club?

That while "independents" will be dumped in the morality club of the film producers. Chandulal and other studio owners will be busy using up all the raw stock and thus preach more morals through films.

That at this rate we shall have another glimpse of Ram Rajya with film producers burning the incense of social morals and Minister Morarji Desai presiding as the modern Valmiki.

That Keki Modi, the theatre multi-millionaire, who made millions despite the Excess Profits Tax, recently visited England to measure his nose length with that of Arthur Rank's. Rank's of course, ran out a few inches longer.

That Keki's dream of becoming the Rank of India is steadily taking shape with "Baghdad-ka-Chor" in Hindi. picking Indian pockets wholesale.

It is a tense moment between Dilip Kumar and Nalini Jaya- want in "Dil ki Awaz" a social story of Ambica Films.

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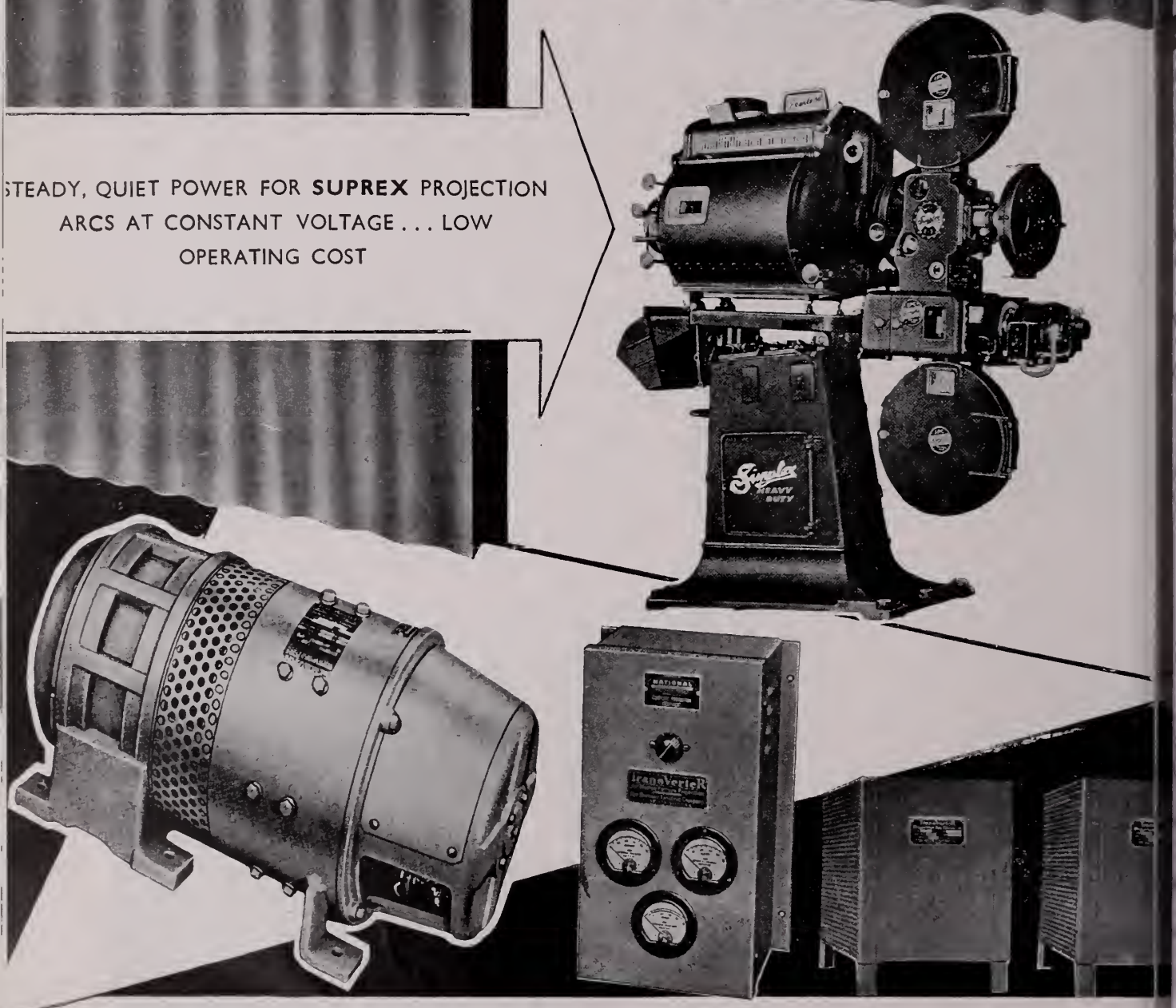

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Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

)GESH CHANDRA WHIG (New Delhi)

Does not your criticism strain your relations with film people?

Only with those who can't understand that a critic has to earn his livelihood by observing scrupulous honesty in his profession.

ANORANJAN DUTTA (Bombay)

Define desire and fulfilment?

Courting and marriage.

PRAKASH (New Delhi)

What does a woman feel in the midst of a crowd of mirers?

She touches the ceiling even if it is as high as the sky.

"Tired of ordinary gambling, the natives of the cific island, New Britain, have introduced a new interest into card games by staking their wives," is a news m. What do you think of this?

The race of Pandavas is being born once again. Man has always looked upon the woman as a chattel, and he often spits at his mother and proves his ingratitude.

Will you narrate an interesting anecdote of your e?

During my recent illness, I had a glimpse of Kingdom Come and I thought the other world looked more peaceful and happy than the one we are in.

NAGAPPAN (Coonoor)

Has God given us eyes only to enjoy the beauty of ture?

No! Also to see Indian film monstrosities.

HAND BEHARI LAL (Delhi)

Just as boys gaze at girls, do the girls also gaze at ys?

They do it without being caught. They usually look beyond you and then take you in the eye. Boys are crude artists.

. P. SHUKLA (Rewa)

What was the happiest incident of your childhood?

My childhood was one long nightmare haunted by the fear of my extra-strict father and a conventional step-mother. Even now I tremble at the thought of the million beatings I got. Some were well deserved but many were not.

. KUMAR (Kanpur)

In England one is allowed to kiss a woman under e mistletoe. What is the corresponding convention in dia?

There is no official licence in this country but you can steal one under a staircase if the woman happens to be yours.

KAMTA PRASAD (Cawnpore)

Is education necessary for success in life?

Absolutely! There is no other alternative, if success is also to include some peace of mind.

GULAMALI HABIB (Bombay)

Are not the nationalist Muslims the unsung heroes of India?

They are the living dead. They are orphans in their own land, orphans who pay for the sins of others.

MRINAL K. DUTT (Calcutta)

Thousands of books are there from the pens of master minds of the age in which we get the clearest possible reflection of all anti-social activities. You cannot do away with those objectionable portions. But why are you so cruel about the films?

Books are read by the educated who have brains to weigh what they read, even if it is obscene. Mo-

In Kuldeep Pictures' maiden production, "Chunaria", Wasti is reported to have given a good performance.

tion pictures are seen by the uneducated masses who have raw, impressionable minds and by children who are too young to have a mind of their own. Book readers are a very small minority in comparison with the millions who see motion pictures every day. These millions need state protection from anti-social pictures which producers love to produce because they bring in money quickly.

MATHEW PAUL DANTAS (Sawantwadi)

Can a son betray his mother?

Nathuram Godse stabbed the very womb that gave him life.

M. G. UTHAPPA (Bombay)

What are the the sacred duties of a man and a woman in this world?

To make this world a garden of God and grow in it the silent flowers of devotion and service to humanity.

MANUBHAI SHETH (Ghatkopar)

When were you down to your last pie?

Approximately 14600 times, that is twice a day for 20 years.

What attempt in your life turned out to be a failure?

Everything I tried so far has failed. After 14 years of "filmindia", our producers have not given us a picture for world competition.

What characteristic of film people annoys you most?

Their consistency in remaining stupid in a f changing world.

MISS A. N. KHAN (Lucknow)

Is the picture on the first page of "Editor's Ma yours?

It was mine in 1939. Since then I have not be photographed. No enthusiast dared to.

Which were your best subjects in school?

Cricket and loafing. I always stood first in th two subjects.

ANIL PHOOKAN (Gauhati)

Another little thing from the land of head hunte we are told, accompanied Protima Das Gupta in Bomb recently. What was she hunting for in Bombay?

Heads. They are better shaped in this part the country than the semi-Mongolian nuts in yo place.

K. G. MATHUR (Meerut)

Please describe your politics.

Congressman by faith, critic by profession.

How far has prohibition been successful in your pr vince?

We have quite a few private distilleries I gue The drunkards have become manufacturers now a thus promoted their social status.

At what age should a boy begin smoking?

When he earns his own living.

What are your views regarding temple entry?

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/istful, Gita Bali looks quite charming in Lokmanya Productions' first picture, "Girls' School".

Rushing to break their heads over a stone.

What is the difference between the dreams of a oung girl and that of an old lady?

The old one has dry dreams—dreams that don't weep.

. M. JAYA RAO (Vizagapatam)

I asked my friend to define "love". He replied, "A ttle bit of kissing, a little bit of sighing, a little bit of rying and a great deal of lying in bed constitute love." s he right my dear Baburao?

No, my dear Jaya Rao. Your friend forgot about the hell of a lot of hard work that is needed to keep love burning like a flame and warming human hearts.

'. SANGANI (Amraoti)

I overheard a communist saying that communists re the best patriots!

A damn liar.

K. V. G. KRISHNA RAO (Ellore)

Do you attend night clubs for sake of entertainment?

There are no night clubs in Bombay as far as I know. I thought the night was for resting. In your part do they use the night for loafing?

CHANDARANA M.G. (Bombay)

Is it possible in the present day world to go through ife without hurting someone?

Even the greatest and noblest man since ages who hurt none and served all, did, in spite of himself, turn one into a devil who murdered him. The present world is so bad that even virtue hurts.

MISS MOHINI G. A. (Bombay)

Was Shakespeare right when he said. "Frailty, thy name is woman"?

Shakespeare never said that, one of his characters did. Shakespeare never perhaps believed all that he wrote. He created different characters and put different words in their mouths to make a drama.

S. N. HARI PRASAD (Suva, Fiji)

It may be some news to you to learn that there are goondas existing in this small colony of Fiji?

I am not surprised. Goondaism is a part of every man. It is Adam's legacy since the Garden of Eden.

G. K. ADVANI (Transvaal)

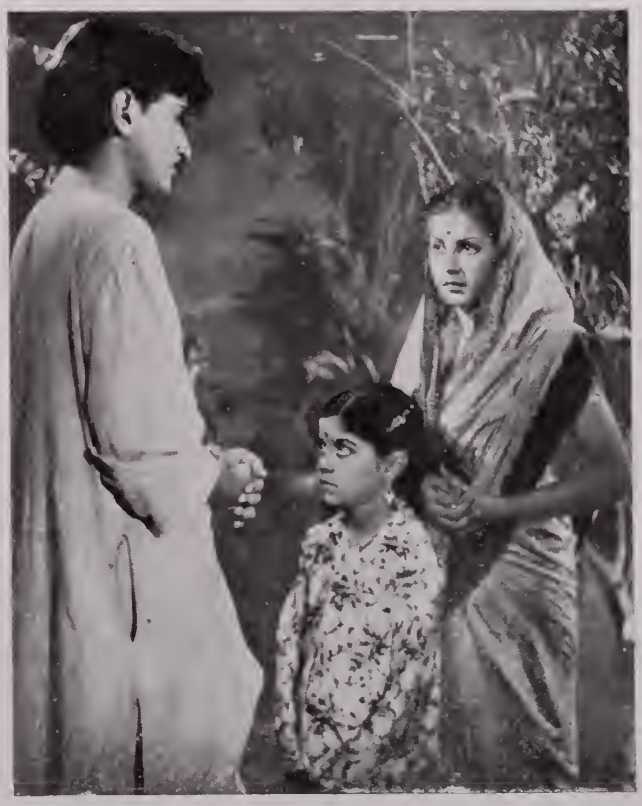
Why has Ashok Kumar left Filmistan and joined Bombay Talkies?

Ashok Kumar has become a big businessman these days. His appetite seems to have increased.

N. VENKATESAN (Negapatam)

The greatest thinker of the present age, J. Krishnamurti. I am told. delivered some lectures on spiritual enlightenment some time ago at Bombay. Did you seize this opportunity to ask him a few questions?

Does he know a trick or two about paying the grocer's monthly bills? Once those bills are paid, I



Bharat Bhushan, Krishna and Baby Durga look puzzled with some problem in "Batohi", T. K. Screen Classics' maiden screenplay.

can also give half a dozen lectures on spiritual enlightenment. A Hindu doesn't need a Krishnamurti for this.

Who is the richest man in the world and who is the poorest?

Very recently, to be precise on the 30th January the richest man of the world died leaving behind his immense wealth to the children of God, while the poorest one is still working hard to increase his bank balance by exploiting his fellow men.

G. V. BHARATHA RAJA RAO (Madanapalle)

What do you think when you see a picture like "Hamjoli" wherein a pregnant actress plays the part of a heroine?

I expect the baby to be born any minute and get disappointed not to hear its cry at the end.

Kr. RAJENDRA SINGH (Agra)

Did Adam and Eve marry each other?

They had no choice.

MISS FAIZ JEHAN (Madras)

What will happen if men decide to stop shaving altogether?

They will look like Sikhs.

M. KUNHIKANNAN (Mettupalaiyam)

Whom do you think the best leader in the world?

Mahatma Gandhi, who died leading and is still leading.

Can the bitterest enemy be made a closest friend by non-violence?

If death is a gesture of friendship we lost the soul of our nation through it.

MISS P. MAHANTY (Masulipatam)

Is woman a heart breaker or a heart healer?

Man never has a "heart" for a woman. It is his "pride" in which is reflected his affection for a woman. When a woman jilts, that pride is hurt, nothing happens to the heart.

F. J. A. SOMJEE (Bombay)

As soon as Sir Maharaj Singh took charge of post as the Governor of Bombay, his first 'official' vi was to the Victoria Gardens. Why?

Probably to find out the exact difference tween the inmates of the zoo and the people of province.

MARRIS NELSON (Agra)

Why don't we see ghost films on the Indian scree

Most of our pictures are ghost films—shado of hopes that died during expectation.

Which custom do you prefer: shaking hands, namaste?

Very often you have to wash your hands af shaking them. "Namaste" is a safe affair. It hu none.

A. S. NAIDU (Secunderabad Dn.)

Is it correct to say that India was one nation befo the arrival of the Britishers?

It was never a single nation since its birth as land.

Don't you think that the Indian ladies' dress is mo attractive than the Western one?

It is the contents of the dress that are importa I have seen beautiful Benarsi sarees wrapped like bandage over filthy flesh.

Who is the living incarnation of the soul of the I dian people?

Gandhiji. To me he is still living.

NARI H. DASWANI (Bombay)

A woman is most essentially a woman. She is echo and not a voice; a dependent creature unable stand alone; a 'weaker vessel' whose privilege it is serve and obey; a graceful body with little physic strength?

Where is this unique woman? I would like meet her.

L-O-N-G-E-R mileage on Firestone De Luxe CHAMPION TYRES

AVINASH (Sholapur)

What do you do Mr. Patel, during your leisure e?

An intellectual worker has no leisure. He reads, writes or thinks. And sometime he falls ill with books by his side.

ED MUSTAFA (Madras)

Why is it that a man is more alive to his defects and erfections than a woman?

Man gets a sermon from the scriptures as well as from the woman. Daily doses give him an inferiority complex.

S. TRASI (Bombay)

When Cupid's arrow pierces the heart, why do the es go blind?

Those in love keep their heart in their eyes so that the beloved may not have to go searching. I had an Assamese girl staying with me once. She was in love and her eyes danced carrying a heart in them and she named it "Moni". That was the name of the khaki mug.

. MAVAZEFF HUSSAIN (Masulipatam)

Is rickshaw pulling a good thing?

It has advantages as a ten-minute exercise for the legs and the chest but as a means of filling the stomach with food it is a cruel living.

Did you ever woo a girl?

wikant and Mohana, both newcomers to the screen, make mart team in "Jagruti," Virendra Pictures' maiden social.

In Shree Amar Pictures' maiden production "Shadi-ke-Baad" Jyoti's tears are indicative of the woman's miseries after her marriage.

At 44 girls are children to me. I am interested only in women.

How do you differentiate between calf love and adult love?

In calf love there is plenty of noise and giggling. Adult love has poise and dignity. The first one is a nuisance to the neighbours, the second one an assurance.

Why is Naseem not to be seen nowadays on the screen?

Her wrinkles are growing, and yet she is still reported on the screen.

H. S. VENKATA RAO (Mysore)

Were you a victim of a dowry demand from your father-in-law?

I never waited to consult my in-laws. I took what I wanted. They adjusted their temper to my moods.

What is your pledge to the country?

That I won't be a burden to the state. That I shall work hard and earn an honest living.

S. RANGA MUDALIAR (Nagpur)

Isn't it funny that after the 15th of August we have completely wiped out from our memory that the Britishers are our enemy?

A free people can afford to be generous and even sentimental but the Britishers don't forget. They are more sour than before over what they lost.

For Pakistan	FOR PARTICULARS	For C. P. C. I.
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2. "ITTEFAQ" *Directed by:*— R. D. MATHUR *Written by:*—M. ZAHU

ANOHAR SANYAL (Kampte)

Why is clothing necessary?

To give nudity its thrill.

H. MERCHANT (Bombay)

Why has a poor man more children than a rich an?

The rich man scatters his seed in clandestine sowings.

MESH CHANDRA WHIG (New Delhi)

What is the difference between a Mahasabhite and a ngressman?

One is the death of the other.

. NAGESH RAO MANAY (Bangalore)

What have you to say about a person who begins to g a well when he is thirsty?

It is better than drinking without thirst and being found in the gutter next day.

Hate is like a loaded gun. What is love?

A perfume spray.

How do you like the word 'inheritance'?

It means a bank balance to those who can't earn themselves—in other words bread for the lazy and lucky.

Are you prepared to sacrifice your life for your untry?

No. I am prepared to live and work for it. Too many people are killed in the name of the country. It is high time some are asked to live and work.

ISS ELIZABETH D'SOUZA (Bombay)

Have you ever been broke in your life?

Ever? I have rarely been otherwise.

HARAT BHUSHAN SHARMA (Dehra Dun)

Are you fastidious about your clothes?

I was once but now my paunch gives a bad reputation to the tailor.

Are you punctual about dates, appointments and so n?

I have quite a temper in this field with the result that even women don't keep me waiting. They call me a minute-monster.

. LALL (Lhaksar)

What is the ultimate outcome of love in India?

Universal love often succeeds in winning individual hatred.

I have heard that you are very popnlar amongst retty girls. Would you tell me the secret?

Pretty girls are often generous. They can afford to be.

. N. SAXENA (Bhiwani)

What do you prefer: politics, social work, religious ife or hypocrisy?

Politics, social work, religious life are all different shades of hypocrisy in the present times. I like film criticism. One can at least be honest in it.

. SUBRAMANIAM (Madras)

Can we get another saint and holy man like Bapuji?

Not for another 2000 years. These types are very rare. They are made from the accumulated virtue of millions through ages. In about 2000 years, humanity collects just enough virtue to give us a saint like Gandhiji.

MISS MOHINI GUL (Kuala Lumpur)

What do you think of Protima Dasgupta's beauty?

It is eclipsed by her publicity.

MISS USHA (Secunderabad)

Will you please ask Sardar Chandulalji if he would like to adopt me as his daughter and give me half of his wealth?

Ask him yourself. Here is the address: Chandulal Shah, Shah Baug, Peddar Road, Bombay. But you will have to begin with debts.

SINDHU TAMBE (Poona)

A man though married to a beautiful lady is still seen running after nice ladies. Why?

A razor often needs a strop to secure a smooth shave.

A. V. NARASIMHAN (Hyderabad Dn.)

I have a very serious doubt. Do you think there are only seven wonders in this world?

The eighth one, though monstrous and shocking, was discovered recently. The world found a human being to assassinate a saint who took in the filthy air of the world and breathed out blessings every time.

N. Kabir learns a good lesson from Suraiya in "Gajre". Allied Art Productions' maiden picture.

★ GITA PICTURES ★

present

DHANWALE

Starring :-

HUSNA ★ RAMESH VYAS
VINA KOHILI ★ KESARI
RAMLAL ★ DEWASKAR &
Many Others.

Music : INDRA VAN

Direction : RAMANLAL DESAI

Produced by : RAMESH VYAS

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D KER M. DESAI (Bombay)

How is it you failed to inform us, the readers, of r "Gvalan's" release in advance?

"Gvalan" was in the hands of a bania who wanted milk without feeding the cow. 33 lakhs of Bombay's population did not know that "Gvalan" was released in the city. Even I had to buy tickets to see the picture I had written and directed.

MLVANI LACHMAN K. (Colombo)

What is your opinion about those college girls who e their parents that they are attending college while find them in picture houses with their boy friends?

I sympathize with the parents for not having had cinema theatres in their days.

MS MONDIRA BOROOAH (Gauhati)

What is the present-day standard of measuring lead-ship—the number of mills one owns or the number of es one goes to jail?

No "goes" but "has been" to jail. "Owns" is all right.

MRULI KAKOTI (Dibrugarh)

I have no sisters. Can you arrange to get one for

The world is full of sisters vainly searching for brothers.

AKUNTALA JAMKHANDI (Bangalore)

Mr. Patel. what is the difference between you and a age Patel?

That was 'me' at birth.

V. R. SWAMY (Negapatam)

lave you got belief in horoscopes?

In this land of astrologers not one man could foretell Mahatmaji's assassination. He was the one man in India in whom these sky-gazers should have been interested. In his death was involved the destiny of a nation and yet——

MAL (Rewa)

Are there no women saints in India?

Almost every Hindu home has one. She has a god, an altar and a heart as an offering.

. DESHPANDE (Delhi)

When does Cupid become a villain?

When his shafts hurt and turn dreams into nightmares.

YAKANT ACHREKAR (Dharwar)

In India, who is the greatest business man so far as film industry is concerned ?

At present. Chunilalji of Filmistan beats all. They have their turns.

INDAR NATH (Hoshiarpur)

Why are politicians seldom good-looking?

Dirty work and dirty thoughts don't create handsome faces.

R. RUPAINDER RAO (Hyderabad Dn.)

Whenever I read "filmindia", something within me urges to do you some good turn. But how, when and what shall I do sir?

Never mind the turn. I accept your intention as an encouragement.

NARENDRA SINGH (Meerut)

Is God a thief?

He stole our only saint and left us with an empty altar.

MISS SURAIAH (Dodballapur)

Who is the self-made man of the film industry?

All are self-made. That's one thing distinctive about our film industry. What they have made of themselves is altogether another question.

RS. 500 - in 25 PRIZES EVERY MONTH

The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100 -; 2nd Prize: Rs. 80 -; 3rd Prize: Rs. 50 -; 4th Prize: Rs. 40 -; 5th Prize: Rs. 30 - and 20 Consolation Prizes of Rs. 10 - each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

PRIZE WINNERS FOR SEPTEMBER

1st Prize: Rs. 100 - to Md. Mavazeff Hussain (Masulipatam); 2nd Prize: Rs. 80 - to K. G. Mathur (Meerut); 3rd Prize: Rs. 50 - to H. Nagesh Rao Manay (Bangalore); 4th Prize: Rs. 40 - to V. Subramaniam (Madras); 5th Prize: Rs. 30 - to Nirmal (Rewa) and 20 consolation prizes of Rs. 10 - each to the following:—A Nagappan (Coonoor); K. Kumar (Kanpur); M. G. Uthappa (Bombay); Manubhai Sheth (Ghatkopar); Miss A. N. Khan (Lucknow); S. N. Hari Prasad (Suva, Fiji); N. Venkatesan (Negapatam); G. V. Bharatha Raja Rao (Madanapalle); Marris Nelson (Agra); A. S. Naidu (Secunderabad Dn); M. S. Trasi (Bombay); H. S. Venkata Rao (Mysore); Bharat Bhushan Sharma (Dehra Dun); Sindhu Tambe (Poona); A. V. Narasimhan (Hyderabad Dn.); Melvani Lachman K. (Colombo); Miss Mondira Borooah (Gauhati); N. G. Deshpande (Delhi); Narendra Singh (Meerut) and Miss Suraiah (Dodballapur). Money Orders are being sent to the prize winners.

Music :
S. K. DUTTA
(KOREGAONKAR)

Dialogue :
WAHED QURESHI.

Controller of Production :
A. K. SAWANT

STF PRODUCTIONS

Two hearts torn asunder between
LOVE & DUTY!

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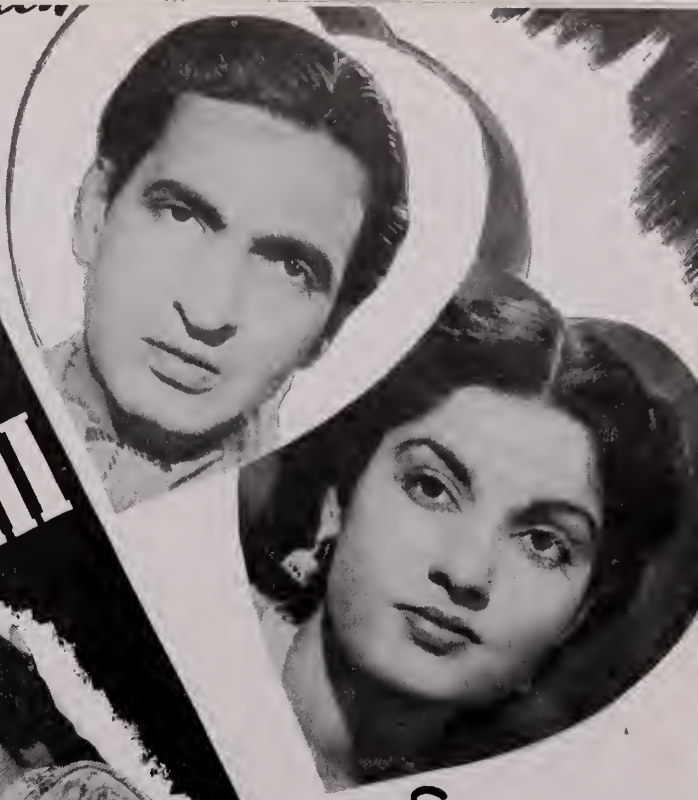
FEDERAL PRODUCTIONS
Maiden Social offering

MERI KAHANI

Produced by SHARAF



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Starring

★ **SURENDRA**
★ **MUNAWAR SULTANA**
WITH
★ PRATIMADEVI,
★ SANOBAR,
★ LEILA KUMARI,
★ SANTOSH KUMAR,
★ RAMESH SINHA,
★ BHUDO ADVANI,
★ MURAD KHAN &
★ WASKER.

Government Sets New Production Code !

Filmindia's Ceaseless Campaign Bears Fruit!

Irresponsible Film Producers Bridled!

With a view to ensuring that the nema industry plays its proper le in the building up of a healthy tional life, the Bombay Board of lm Censors has offered detailed ggestions to the producers as to w they should guard against un-althy type of entertainment being ttered to the public.

Although entertainment is the ief aim of a film, the Board avers, ly a healthy type of entertainment, hich deprecates what is harmful and romotes what is helpful, can be ex-ected to recreate and rebuild a peo-le and lead them to better thought nd ultimately to a better life.

Though it took two years for the overnment of Bombay to respond ffectively to our ceaseless campaign gainst bad pictures. we are glad to nd that the new Production Code. s endorsed by the Government, is ainly based on the Production ode suggested by us in our ctober 1946 issue of "filmindia". he new code is classified under the llowing seven heads:

(1) Religions, Faiths. (2) Peoples, Ideals and Morals. (3) History and Mythology. (4) Law. (5) Crime. (6) Sex. (7) Miscellaneous.

RELIGIONS, FAITHS

(1) Profanity to God, or to religions or faiths, or to their founders or accredited ministers shall not be permitted.

(2) All Religions and religious ceremonies shall be treated with respect.

PEOPLES, IDEALS AND MORALS

(1) Ridiculing or indicting a whole nation. its race or people, its citizenry. its creeds, history and culture, its national emblems such as flags or national songs, its nation-builders, living or dead, or its accredited institutions shall not be permitted.

(2) Costumes and behaviour of characters shall not be presented in travesties so as to cause ridicule, contempt or hatred for the whole class or community which the characters represent.

Months of patient and skilful work was required to prepare life-like models of Mahatma Gandhi in "Bapu ki Amar Kahani", a topical documentary of Famous Pictures.

Recruit Kamal Kumari c|o Hari Singh Bartaria, 28|16 Phil Khana, Cawnpore, is just 20, educated and sings and dances as many modern girls do. She is anxious to act in a good company.

(3) Noble ideals such as truth, justice, chastity, charity etc. shall not be ridiculed.

(4) Salacious incidents. obscene, ambiguous and irrelevant titles, obscenity in talk or songs or gestures, distasteful or prejudicial to good taste shall not be permitted.

(5) Treatment of low and disgusting aspects of life. necessary to show evil, shall be guided by good taste and shall not offend the finer susceptibilities of the public.

(6) No picture which will lower the moral standards of those who see it shall be presented.

HISTORY AND MYTHOLOGY

(1) Presentation of history, mythology, legends and classical works shall, as far as possible, be based on recognised documentary evidence. If dramatic licence is taken in their treatment. nothing which will lower the respect of the public for the honoured historical characters concerned shall be permitted.

(2) Characters of Indian or other mythologies of gods and goddesses, historical heroes or of sacred personalities shall not be presented in a frivolous manner.

(3) Anachronisms in historical settings, costumes, music etc., shall as far as possible be avoided.

(4) Obscene or undesirable histo-

For Particulars :

T. K. Screen Classics

LAXMI STUDIOS

ANDHERI . .

rical facts, or similar mythological episodes shall not be presented.

LAW

(1) Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

(2) Travesty of the administration of law or justice shall not be permitted.

(3) No act, word or gesture which ridicules law or creates sympathy for crime against law shall be permitted.

(4) No scene shall ridicule or produce total effect of bringing into contempt or hatred law-enforcing officers in the discharge of their duties.

(5) No member of the public services shall be shown to behave in a manner derogatory to the honour of the service to which he belongs.

(6) Scenes showing illegal production of drugs or traffic in forbidden drugs shall not be shown.

(7) Any scene showing or suggesting the use of liquor or displaying of liquor, except to show its evil consequences is forbidden.

(8) Wholesale beating, shooting or killing even as punishment for crime, shall not be shown.

(9) Controversial politics leading to class-hatred, violence or disorder shall not be permitted.

CRIME

(1) No crime shall be presented in a way which will create sympathy for it or inspire its imitation. Sympathy of the public shall never be thrown on the side of crime, wrongdoing or evil.

(2) Theft, pick-pocketing, robbery, dacoity, safe-cracking, mining of building or bridges, dynamiting of public vehicles, arson etc. shall not be shown unless they are adequately punished. Even when punishment follows, their gruesome aspects shall not be shown. Under no circumstance, an exposition of the technique or method of crime shall be shown.

(3) The presentation of third degree methods, executions by hanging, decapitating, or electrocution, even as legal punishments, shall not be permitted.

(4) Gruesome murders with ghastly wounds, causing excessive flow of blood or murder by torture such as strangulation, shall not be shown.

(5) Any form of brutality such as excessive beating, whipping, branding, or any other form of physical torture shall not be shown in detail, only symbolic gestures necessary for the continuity of a story shall be permitted.

(6) Planned murder even by way of revenge for harm done, if prominant in plot shall not be permitted.

(7) The use of fire-arms, daggers, knives etc. shall be restricted to essentials.

(8) Physical assault on women shall not be shown. If at all its absolutely necessary for a story, it should be shown only in a symbolic manner.

(9) Cruelty to children and presentation of children in undesirable environments such as gambling den, house of ill-fame etc., shall not be shown.

(10) Cruelty to beasts of burden or other animals shall not be shown.

(11) Kidnapping a child, abducting a woman are highly undesirable themes; if, however, they are necessary for plot, the offender shall be severely punished. M

Recruit N. Nayeemuddin, Salesman, Bata Shoes Co., Houson Road, Dalali, is 20, 5'-6", knows Urdu and Telugu and can sing.

is a soft situation between Bharat Bhushan and Krishna in "Batohi", produced by T. K. Screen Classics.

ods and details of committing ese crimes shall not be shown.

(12) Blackmail associated with morality shall not be shown.

(13) Addiction to opium, morphia, cocaine or any other drug shall not be shown as desirable, or even tolerable.

SEX

(1) Sanctity of the institution of marriage and respect of the home shall be maintained.

(2) Illegal forms of sex-relationship such as free love, companionate-marriage, or virgin motherhood shall not be upheld.

(3) Adultery or illicit sex-relationship, if necessary for plot, shall not be justified, not presented attractively.

(4) Incest, rape or sex-perversion shall not be permitted.

(5) Prostitution and procuration themes are undesirable. Trade in women, women selling virtue, slavery of men and women, or seduction of girls shall not be presented, unless they are punished severely. Scenes of houses of disrepute in their ugly details shall not be presented.

(6) Any licentious or suggestive reference to nudity, lecherous reference to persons in life, in statues or pictures shall not be permitted.

(7) Scenes of bathing in public baths or on the sea-beach or in river or a lake or at home, if necessary for plot, should be presented within the bounds of propriety. In no way shall they be shown so as to stir the lower passions.

(8) First-night scenes, or bedroom scenes with men and women together in bed, shall not be shown.

(9) Sex hygiene, contraception, scenes of child-birth, venereal diseases inherited or acquired except in films restricted to be shown to doctors, nurses or medical students, shall not be shown.

(10) Scenes of undressing to the extent of impropriety shall not be shown.

(11) Impropriety of conduct or gestures or dress of male or female characters, exhibition of their underclothing or vulgar accessories of stage-dressing shall not be shown.

(12) Kissing or embracing by *adults* exhibiting passion, repugnant to good taste, shall not be shown. Though common in western countries, kissing and embracing by adults in public is alien to our country.

(13) Very passionate love scenes, stimulating the lower passions or emotions, suggestive postures or gestures, shall not be presented.

MISCELLANEOUS

Dancing.

(a) Dancing is acknowledged as an art. It should, therefore be presented beautifully, in keeping with the finer traditions of our country.

(b) Indecorous or erotic dancing with vulgar movements of the body shall not be permitted.

(c) Indecent or undue exposure of any part of the body in a dance ordinarily expected to be covered, is strictly forbidden.

LOCATION

As back ground, brothels, houses of disrepute or houses of accommodation, booths or dens of thieves or robbers or opium eaters or gamblers etc., shall not be shown as desirable or attractive.

COMIC SCENES

Though light comedy of a humorous and wholesome nature is commendable, its ugly and vulgar presentation is undesirable.

STUNTS

Incredible and crude presentation of feats in stunts shall not be shown.

MIRACLES

The use of miracles permissible in religious and mythological pictures shall, like the exercise of supernatural powers be severely restricted.

Recruit Dayal Swarup Mathur of Chatur Vilas Puoia, Jodhpur, is 18, 5'-6", speaks Hindi and Urdu, is conversant with music and has taken part in school and amateur dramatics

KULDIP SEHGAL

PRESENTS

WASTI
MANORAMA
RANDHIR
CUCKOO & SOPHIA

CHUNARIA

Directed by

RAVINDRA DAVE

Written by:- M.R. BHAKRI ★ Music:- HANSRAJ BAHEL

A KULDIP PICTURES LTD. PRODUCTION

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DANCES : GIAN SHANKAR

CAMERA : HANSRAJ PATEL

SOUND : SRIRAM MEHRA

Controller of Production : LEKHRAJ BHAKRI

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MANORAMA—

Sad and wistful, Manorama brings eloquent pathos to the screen in "Chunaria", a social story produced by Kuldeep Pictures and directed by Ravin Dave.

To solve your housing problem—→

"PUGREE"

STARRING:

KAMINI KAUSHAL — WASTI
SHASHIKALA — DIXIT
PRATIMA DEVI — GOPE
KIRAN — AMAR
RAM AVTAR — RANE

and CHIKOO the dog . . . . . !

a hilarious hit at a red-hot current topic!

Direction: ANANT THAKUR
Screenplay: M. SADIQ
Dialogue: AZAM BAZIDPUR
Music: GULAM MOHAMAD
Songs: SHAKIL BADAYUNI

Produced by
P. N. ARORA

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that has won all hearts

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DIRECTION } O. P. DUTT
SCREENPLAY }
DIALOGUE } RAJENDRA KRISHNA &
SONGS } QAMAR JALALABADI
MUSIC: HUSNALAL & BHAGATRAM

Produced by D. D. KASHYAP

'PYAR KI JEET'

Starring:—

SURAIYA

MANORAMA REHMAN
YASHODHARA KATJU GOPE
LEELA MISRA GYANI
NIRANJAN SHARMA & RAJ MEHRA

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JEEVAN JYOT KALAMANDIR Presents

7 Big Stars in

SURENDRA

TRILOK KAPOOR

CHANDRAMOHAN

MAJNU

PRODUCED & DIRECTED BY

D.K. Ratan

Meena

Dukhiyari

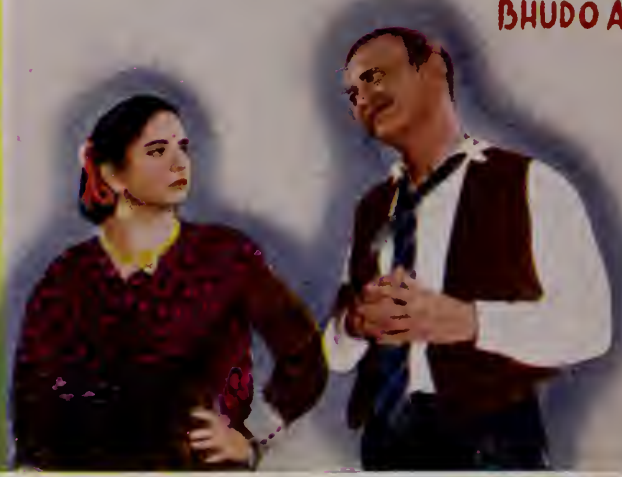
दुखियारी

With

RANJIT KUMARI

and

BHUDO ADVANI



Don't Think About It

By

Antoinette Donnelly

She dresses well. She always is well groomed. She hasn't any of the unpleasant features that are supposed to bar one from social success. Yet, with it all, Miss D. confides, she simply does not register well with people because of self-consciousness. She makes the most awkward entrances and gestures, invariably bumping into something, kicking up a rug, or knocking something over.

That's Miss D's story. Allowing for exaggeration, we still see a bad case of self-consciousness affecting the young woman's success. We all are given to exaggerate points that we aren't pleased with and that in itself is a self-conscious phase. And we surely can lose our poise and pureness once that demon gets inside of us.

A remedy? The truth is that we are that way or get that way by keeping our silly minds too much on ourselves and on the impression we are going to make on others. Just too preoccupied with self, that's what's wrong. We watch ourselves, spy on ourselves, keep on thinking every minute about what we're doing.

What you need, Miss D, is to relax by caring less about how we do things. A little bit of the "I-don't-care" attitude never did a self-conscious person a grain of harm. That isn't a jury of peers awaiting your entrance into a room. No one is sitting in judgment or trying to make you self-conscious. That's something you are doing for yourself. True, you like approval. Who doesn't? But you don't want to walk a tightrope to get it. Simply wade right in and if you make a few mistakes, who cares? Laugh them off.

POSTURE

All this forms a good general rule for those plagued by self-consciousness, but it can do no harm to check up on your posture occasionally. The operative word here is *occasionally*—it is important to keep it occasional, and not make a fetish of it.

How is your posture? Have you checked it by looking at yourself in a full length mirror? Poor posture is one of the worst detriments to looking graceful, young, and vital. It also gives you a larger hip and waist line, makes your abdomen more prominent, and prevents your clothes, no matter how smart and chic they are, from doing their best by you.

It is easy enough to acquire this absolutely necessary asset to beauty. Here's an exercise that will help you to get the correct feeling. It's best to do it in front of a long mirror so that you can see for yourself just what difference good posture makes to your appearance.

Stand erect with abdomen well pulled in, chest up, shoulders back but not rigid. Put your weight on one foot and feel as though it were gripping the floor but let your body feel buoyant, as though it were about to leave the ground.

Now raise your arms over your head. Stretch as tall as you can and push your head up. Slowly lower your arms to your sides and hold that position. Notice in the mirror how much smaller the waist line looks. Your skirt or dress will feel looser at the waist line.

Walk about the room, keeping the same posture. Don't let it slump. Sit down and don't let go off that high chest position and that flat abdomen. If you have allowed yourself to become used to a slumping standing or sitting posture you may be tired at first but get used to the right way and you'll find it more restful than the wrong one.

Recruit Prakash Bahadur, c|o Krishna Bahadur, Banker and Zamindar, Bhattacharya Road, Patna, is an undergraduate, 5'-10", knows driving, riding, swimming and has acted in school and college dramatics. He can also sing.

Veena Kohli goes gay in "Dhanwale", a social picture produced by Gita Pictures.

Blue Art Pictures

Presents

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Featuring :

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Directed by:
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Produced by:
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Music:
SHAUKAT DEHLVI

Story, Songs & Dialogue.
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Presents

JEEVAN JYOT

Starring

☆ RATNAMALA ☆ JAWAHAR ☆
☆ NIRMAL KUMAR ☆ SHANTI MADHOK
☆ BABY KUSUM PRADHAN ☆ BIKRAM KAPOO
& TARA RAO.

Story, Scenario & Direction:
VIJAY MOHAN GUPTA

Music:
N. NAGESHA

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Air Baths And "Dark Baths"

By

Paula Brody

Right down the ages baths of va-ous kinds have held a high place the beauty care which women have vished on themselves. Still famous re the bathing habits of the Ancient reek maidens who used to drape emselves in garlands of roses and int and rub themselves down with e blossom of jasmine and lavender fore entering the water. Equally mous are the baths of the Empress oppeiea, Nero's wife, who used to the herself in the milk of five undred asses whose sole function it as to provide this "bath water" ery day.

Today we are a long way removed om these poetic and perhaps slight-crazy formulas, but the bath has tained its importance even al-ough it has changed its substance. e must be content with two kinds bath water—hot and cold—and en although our modern baths are ot as original as those of past ages. ey are at least equally beneficial.

TAKE A REGULAR "DARK BATH"

The ordinary bath, daily where ossible, has greater effects than appear at first sight, especially if one uses a brush instead of a sponge. For light scrubbing has the advantage of ridding the skin not only of hidden dirt but also of the dead cells which obstruct the openings of the pores. And a vigorous towelling afterwards not only benefits the circulation but is a potent factor in eliminating pimples and blackheads.

But there are other forms of bathing, less known and little used, which nevertheless have the most salutary effects on the whole body: these are the air bath and the "dark bath".

The "dark bath" is a sedative which brings repose to the tissues. Taken in silence and darkness it brings to the whole being a complete relaxation—muscular, nervous and mental. The more you achieve complete relaxation, the more effective will be the results of the "dark bath"; and those results will be smooth temper, physical poise and a spirit of cheerfulness.

For a daily "dark bath", draw all the curtains, stretch out on your back, with both arms alongside the length of your body, and let your limbs "flop" as though they weighed a ton. Breathe easily as though you were falling asleep and let your mind wander, without tension or effort, on any subject you find pleasant. In the hectic life which circumstances compel us to lead, if you accustom your mind and body to this exercise you will be surprised within a short time at the nervous strength this "dark bath" will induce.

The ever charming Devika Rani and Kishore Sahu seem to share a bed in "Anyaya" distributed by Diamond Pictures.

Recruit R. N. Sinha, B.A., Assistant, Irrigation Department, Patna, (Bihar) is 23, 5'-7" has good knowledge of Hindi, a taste for writing poetry, has played in school dramatics and variety programmes and knows singing, swimming and riding.

AIR BATH AIDS SKIN HEALTH

The air bath has entirely different functions. It is a wonderful aid to skin health. Without tanning, it gives the skin tone, glowing vitality, and is a good foundation for subsequent sunbathing. It consists simply of taking off your clothes and lying down for several minutes every day near an open window. You may feel chilly and uncomfortable for the first few times, but you will soon acquire the habit: and you will feel a sense of general well-being as your body breathes through all its pores.

Modern baths may be less romantic and glamorous than those of former times, but they are more in accord with this modern age.

HINDUSTAN CHITRA

PROUDLY PRESENTS

KISHORE SAHU
RAMOLA
DAVID

in

SAWAN AYA RE

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सावन आया रे

yet another

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Producer-Director

KISHORE SAHU

Music

KHEMCHAND PRAKASH

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CENTRAL AVENUE

CHEMBUR

BOMBAY

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

EXPLOITING PATRIOTISM

"Really I was surprised to see our ational flag in "Sajan", which I re-ntly saw in Delhi. Without any ıyme or reason the flag was shown ıd now it seems to have become a ractice to display the Indian Na-onal flag in Indian films. Never ave we seen the display of foreign ags in foreign pictures. I cannot ıderstand why our national flag ıould be thus insulted by all and ındry?"

HIWANI. *Rajesh N. Saxena.*

WARNING OFF

"Your reviews, no doubt, are mas-rpieces. You not only point out ıe defects in the pictures but also ake suggestions as to how they ›uld have been avoided. But I would :quest you not to go into all the de-ils of the story itself, for in this ay the film fans are likely to lose terest in the picture. On the other ınd, a mere outline of the main in-dents would help stimulate their ıterest."

EW DELHI. *Omesh Chandra Whig.*

BELIEVE IT OR NOT

"We beg to invite your attention to ıe reproduction of a letter by one Wazir Chand (New Delhi) regarding our cinemas in Delhi, on page 23 of the July issue. The letter seems to be absurd and wrong in as much as it concerns the sound at the theatres. We consider it necessary to state that we have the best sound system at our cinemas; one theatre is fitted with Mirophonic Master Western Electric and the other with Western Electric Standard and the third with R.C.A. PG 51.

"All these equipments are maintained at a very heavy cost by having one special Engineer deputed to look after the sound and reproduction of projectors.

"The theatres are maintained in a most up-to-date way in all other respects."

DELHI. *Lala Jagat Narain.*

LET'S HOPE!

"I read with great concern Editor Baburao Patel's letter published under the caption "Stop This Slander" in the July issue of "filmindia". It really pains every Indian's heart to read what a good deal of malicious propaganda is going on against India and her people in Europe and America.

"The three so-called Indian Information reels entitled "Child", "Mother" & "Community" are but one of those innumerable examples to degrade India before the eyes of the Western people. It is the sacred duty of our government to see that our prestige is nowhere lowered in the world and that these documentary reels are immediately banned and destroyed."

LUCKNOW. *P. Chandra.*

DELHI SMOKE

"The Commissioner of Bombay has recently issued an order banning smoking in cinema halls on grounds of "public health and decency". The order also states that persons found smoking in cinema halls in contravention of this order would be prosecuted and fined.

"It is high time that the Delhi authorities should also follow suit and take some steps in this direction and prohibit smoking in cinema halls. This will tend to remove suffocation in cinema halls. Moreover, in the absence of "clouds of smoke" the audience will be able to see the pictures clearly—without having to strain their eyes too much."

NEW DELHI. *Raj Kumar.*

DISGRACEFUL

"It is a common vice with almost all the local cinema halls to have nasty, insufficient urinals or none at all. During the interval of a show the sight becomes horrible. People are seen moving in a hurry and they turn the whole compound into a lavatory. Considering the fact that about 90 per cent people in the major towns of India lead a sickly life, the present unhealthy practice may soon bring the percentage to cent per cent. Will the owners of the halls please provide a larger number of urinals for their patrons with instructions on a notice board in the local language?"

POONA. *H. Bannerjee.*

DEAF BABUS

"The three documentary films viz., "Child", "Mother" and "Community", were criticised by you in the July issue of "filmindia". As far as I think there cannot be any

n almost every prominent incident from Gandhiji's life, the statues played heir symbolic part in "Bapu ki Amar Kahani", a short film produced by Famous Pictures.

better criticism than that. But it seems that the 'Bara-Babus' of New Delhi have taken a complacent attitude in regard to these documentaries. Otherwise how could they be exhibited before the representatives of all the foreign nations? Was your criticism not enough to make the 'Bara-Babus' take some action?

"We have one consolation, however, that Mr. Patel was present when the slanderous documentaries were exhibited 'to buy' our 'disgrace', and his vehement criticism must have brought Dr. Levy and Mr. Wells to their senses. But there is only one Baburao Patel and unless the Government of India takes the initiative such 'disgraces' would be produced too often."

LUCKNOW. *R. K. Ghosh.*

ASK PAPA!

"The other day I went to see Shaukat Art Productions' "Jugnu". I was surprised to see how the Board of Censors has allowed this picture to be shown to the people of India.

"What would be the effect on our parents' minds by seeing the College scenes (1st song in college hostel, picnic scene, scene in Rai Sahib's house and many others) shown in the picture?

"Will our parents then be ready to allow us to continue our studies further?"

JODHPUR. *Shiv Dass Singh.*

BETTER SHOWMANSHIP !

"Practically in all the theatres in Nagpur, the booking of 3rd and 2nd class tickets starts just before 15 or 20 minutes of the show. Even then the booking-clerk is seen terribly busy with some of his friends, who are none than the celebrated black-marketeers. Surprising to note, the constable who is always standing there, is so busy in controlling the queue that he is absolutely unable to look at the glaring malpractices. By the time half the tickets are sold, the cinema authorities knowing full well and realising the value of punctuality of time, start exhibiting the show, while the rest are struggling for a ticket.

"Naturally these people, when they enter the hall, find it very difficult to fix themselves with the picture which is, by this time, already in its full swing. Moreover, apart from being an unnecessary nuisance to the already seated audience, they experience a lot of trouble in accommodating themselves. But this has never attracted the attention of the management. Perhaps it seems, the managers have so far never tried to think over, what to say of remedying, the inconvenience experienced by the late comers, who for no fault of their own, are subjected to such troubles.

"Hence, I would like to suggest that the booking of tickets should be started at least half an hour befo the commencement of every sho maintaining, of course, all t queues. It can well be stressed, th it is bound to prove beneficial to and will be heartily welcomed".

NAGPUR. *B. S. Shuk*

COMMON CRIME

"Our taste for pictures has go down so much that even good p tures fail to please the public. Peo want only love stories full of sil songs and hip-shaking-dances. "K

na" came here like a wind in the lalto cinema. There were no pho- of it at the cinema hall and no vious announcements were made, the cinema owners do for other tures. It seemed as if they were owing it merely as a stop-gap pic- e because they could not get any er picture.

"I went to see it again. There s no rush as often happens with er films. The film snapped and ook ten minutes to restart it. To ke up for the lost time the opera- did not show two reels as (he pro- bly felt that) there was no need for them, though the whole story was based on that part of the film.

"At the end most of the people were heard talking. "What a boring picture it is! Only dances and nothing else! It would have been better to see some other picture." They were also advising others not to see it. As a result "Kalpana" ran for one week only. It shows that the standard of our film goers is so low that they do not like pictures like "Kalpana".

AMRITSAR. *Harbakhash Singh.*

WAJID ALI'S TRADITIONS

"I had been to Lucknow recently and I am really sorry to write to you that Lucknow, one of the important cities of India, has got rotten cinema houses. Moreover I found a new custom there in "Jagat Talkies", a cinema house in which A. R. Kardar's latest film "Dard" was running.

"People from the third and second classes were throwing coins on the stage while the picture was going on. In fact such doings spoiled the pleasure of hearing the songs of Munnawar Sultana and Surraiya".

JUBBULPORE. *H. K. Mukerji.*

IT'S ALL OVER !

"I am at pains to bring it to your kind notice that whenever a picture goes 'thin' the Management of the cinema somehow conveniently forget to switch on the fans. And this practice, I regret to note, is slowly but surely developing into a regular habit as it were and what is more, sets a very bad example to others in the line."

MANGALORE. *R. A. Rao*

GROPING STILL !

"Our present Congress Government have laid down rules regarding the use of our National flag. But what have they done regarding the manner of saluting the flag? This is as important as the hoisting of the flag. It is the symbol of Free India and it is the flag of our martyrs. The masses are confused about saluting. Some bow before the flag, some salute it in the British fashion, some in the Gandhian way, the Communists in their revolutionary manner, the Socialists in one way and many fall flat on their face before it like Brahmin priests before a deity. How grotesque, how ugly, will be the spectacle if at an important public function the various members of the assemblage salute the flag in different ways!

"A Government which has enough time to produce ordinances, to praise the deeds of Mountbatten, and to curb peoples' liberty, can't spend even two minutes for such a noble work as to prescribe a national pattern for saluting our flag?"

TELLICHERRY *A. V. Jayanandan.*

OPTIMISM !

"Your article under the title "Stop This Slander" published in the July issue of "filmindia" gives the most painful news. If it had happened before 15th August there would have been some excuse. But after the attainment of India's freedom such things should never be allowed to occur. The action of those respon-

er a long time, Sitara, one of our t dancers, comes to the screen in alchal", a social story directed by Asif for National Theatre.

Madhubala is evidently not in the Garden of Eden, as she has three instead of the only Forbidden Apple. But this studio "fruit" looks more like a cocoanut in "Lal Dupatta", produced by Akash Chitra.

sible for the production of the three documentaries deserves all the condemnation. It is hoped that the Government of India will act wisely in this matter."

BOMBAY. *K. N. Rao*

WELL, MORARJIBHAI !

"Don't Murder The Mahatma Again"—wrote "filmindia" in its April 1948 issue giving a warning to the 'Godses' of the film industry.

"But are you aware that 'they' have already started this unholy business in spite of your prompt warning? The first such picture is Santoshi's "Khidki" which is running to crowded houses wherever released. Apart from the usual cheapness of such productions there is in this one, a particular dance piece called the Mahatma Gandhi Dance, wherein half-naked girls headed by Rehana give a hip-swinging dance praising Gandhiji's great services to this country of ours. It is so sexy and so indecent that I am still wondering how the Bombay Board of Censors working under the great Morarji Desai, has passed this dirty, stinking stuff! No decent Indian can tolerate this. "Deshabandhu", a local vernacular weekly, wrote strongly against this particular dance. But nothing seems to have been done in this respect.

"I urge you therefore to see this dance before it is released in Bombay and do what you can to prevent its screening there. If this one passes off unnoticed or neglected it will certainly give impetus to many more such sequences. Surely we cannot be dumb spectators when the Father of our Nation, who gave this country a new status and dignity, is being insulted by every third-rate producer for his personal prosperity."

BANGALORE CITY. *N. K. Swamy.*

DON'T SHOUT !

"I have seen "Gvalan" in Regal Talkies, Nagpur. The picture is excellent and has box office merit. M Patel, I cannot remain without prai ing your effort which has given us very touching and sensitive stor Shrimati Sushila Rani with her m lodious voice has given life to th songs of Pt. Indra who ought to hav composed melodies and not a mer jumble of words. In spite of all thi "Gvalan" is a picture worth visitin to see your all-round successfu score. The picture will undoubtedl give you another chance to produc a musical and a more dynamic stor next time."

KAMPTEE. *G. S. Yadav*

WHAT LESSON ?

"When Gemini's "Chandralekha was released in some of the theatre in Madras in April, many perso were arrested by the police on th charge of blackmarketing of ticket and they were convicted with fine varying from Rs. 5|- to 10|- by th magistrate who tried the cases. Afte this the police are keeping a clos watch over these theatres to see tha nothing of this sort occurs again. I should be noted that this is the firs time in the history of the South In dian film industry that the polic have woken up to root out black marketing of cinema tickets.

"Will the other theatre owner also, especially in the mofussil, wh allow the police constables to th cinema free of any charge as an

WHETHER

You part your hair at side or centre, plait it down or braid and coil it, or mass it in full-moon outline—whatever your hair-style, abundant and beautiful hair is your first and all important necessity. Kesavardhini makes fine coiffures now possible by growing abundant beautiful hair.

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It is an ancestral situation between Gyani and Rehman in "Pyar-ki-Jeet" now running at Imperial in Bombay.

Sirupa Roy goes ancient in Ranjit's "Jai Hanuman."

hen required, learn a lesson from his?"

NEGAPATAM. *N. V. R. Swamy.*

EXHIBITING GANDHIJI

"I would like to point out through our esteemed "filmindia", the inonvenience that the public of Hardoi is facing at the hands of the Laxmi Talkies" here. It is never ertain whether a picture will be creened or not. The sound is also ery unsatisfactory.

"Recently 'Mahatmaji's Last Journey' was exhibited along with the lm "My Sister". The rates of admission were considerably raised on hat occasion. As a matter of fact Mahatmaji's Last Journey" is a film hich should be exhibited free to the ublic, whereas, Laxmi Talkies, Hardoi, started exploiting the people. What is this? Is it not depriving the oor of the last darshan of the ather of our Nation?"

UCKNOW. *S. K. Tewari.*

PHASE OF SHOWMANSHIP

"It is a pity that nothing has been one to provide proper cycle-stands t the local theatres in Bangalore. he theatre owners would do well to ay attention to the proper erection f shelters for cycles. For, after all, ey must realise that it is the poor an's solution of the daily transport problem that faces the town-dweller everywhere in India.

"In summer it is not difficult to imagine the condition of bicycles after being kept in the severe sun for 3 to 4 hours. Woe be to the fate of the cycle owners in the rainy season! It can be better visualised than described.

"As things stand today, it is very difficult to get spare parts and other accessories. Hence it is difficult to maintain the cycles in good condition. As such, the theatre owners should realise the hardships caused to their patrons and give protection for cycles against rain and sun.

"Is it too much to expect so much from our theatre owners, Mr. Patel?"

BANGALORE. *S. Narayana.*

SABOTAGE

"The exhibitors indulge in a mischievous practice, which is apt to be generally overlooked by the public due to ignorance. Repeatedly I have found that they, in order to save time, cut out some portions of a picture in case it is a lengthy one.

"The instance under reference is of Uday Shankar's "Kalpana". Yesterday in a local cinema I was bitterly disappointed to find a few beautiful ballets missing. The result was naturally the loss of continuity linking the different episodes.

"Will the exhibitors show some consideration for the feelings and money of the cinegoers who are the backbone of their prosperity? It is again a serious matter to be investigated and looked after by the producers as it concerns them and their success vitally."

SIMLA. *S. N. Khosle.*

PROPRIETOR

"Recently the 'Roshan Talkies' changed hands. This theatre is situated near the junction of tramways at the corner of Grant Road. To the original name, "New" is added by the new management and pictures such as "Shamsavera" are being shown. I went to see the so-called "New Roshan". Except whitewashing and polishing nothing is new and of course a new uniform is given to the staff. Otherwise there is the same old screen with newly painted borders, the same old seats full of bugs. There is not enough ventilation or fans, nor enough spittoons as a result of which people spit anywhere they like. To my great surprise there are not enough fire extinguishers at proper places. The machinery is old and so the sound is not clear. The sound of the tramcar passing near by is clearly heard inside the auditorium. The lavatories are utterly unsatisfactory. The foot path leading to the theatre is always full of filth. What is "new" in all this, Mr. Patel?"

BOMBAY. *K. Krisha*

T. R. Rajkumari a talented South Indian artiste as she looks in "Chandralekha" Gemini Pictures' forthcoming production distributed by the Screens.

DISTINCTION

"You will be surprised to note the difference of admission rates prevalent in the two theatres here. If it happens to afford more convenience to the public, we would not hesitate to pay more. It is curious to note that two theatres have different rates while both of them provide the same amenities. The following are the present rates:

	Star Talkies	Baby Talkies
Floor	0 2 6	0 3 0
Bench	0 6 0	0 6 6
Back Bench	0 7 6	0 10 0
Chair	0 11 3	0 15 0
Sofa	0 15 0	1 4 0

"What is this due to?"

NEGAPATAM. *N. V. R. Swamy*

Yashodhara Katju gives Gope quite a few moments of thrill in "Pyar-ki-Jeet, produced by Famous Pictures.

"FILMINDIA"

" 'Filmindia' is a filmgoer's guide. By reading its reviews one carefully avoids rotten pictures which would, otherwise, have told heavily on one's purse. This fact is profitably exploited by the exhibitors here to serve their own ends. If a picture has earned the admiration of 'filmindia', the exhibitors display the review pages along with the photographs on the 'picture board' but if it has been condemned by 'filmindia' the exhibitors merely advertise in the papers that the particular film had been loudly applauded by 'filmindia' and thus they succeed in duping most of the cinegoers.

"To exploit the popularity of 'filmindia' in such a convenient manner is highly objectionable."

REWA. *A. P. Shukla.*

TRADITIONAL

"Recently I had the misfortune of witnessing Director Vyas's "Sevagram". As a matter of fact I did not expect anything big from Director Vyas. I simply went to see that picture in the hope of seeing Bapu's Sevagram. But quite apart from depicting Bapu's real Sevagram, the picture—if we dare call it a picture at all—just tries to tell in the crudest possible manner as to what the duties of a young man are! The characters talk much and do little!"

LUCKNOW. *Puran Chandra Pandey.*

JAWAHARLAL'S JOB

"I was most depressed on reading your article, 'Stop This Slander' in the July issue.

"I find that one of the objects wi which the U. N. O. is designed by a the Nations of the World is to bri about an atmosphere of liberty, fr ternity and equality amongst t member nations. The act of th pacifist organisation in producing film wherein a particular nation being held to ridicule cannot complementary and what is more runs counter to the main object U. N. O.

"India is depicted in the films e titled "Child". "Mother" and "Co munity" as far backward in civiliz tion almost bordering on barbaris Proofs are not wanting that India far ahead of many nations both the East and West in all spheres human life.

"It is a great misfortune that i stead of cementing cultural, sociol gical and political differences th are responsible for the present sta of distrust, and lawlessness, amor the so-called progressive nations the world, the U. N. O. should hav abused its position in the manne described above. The only consol tion is that an able judge like yo was present on the spot.

"Something must be done to pu a stop to U. N. O.'s mischievous pr paganda."

BANGALORE. *H. S. B. Shyam*

Krishna, a screen debutante in T. K. Screen classics' "Batohi", directed by Kumar Menon, looks quite inviting.

AT HOME AND ABROAD

GLASS HOUSE CENSORING

Boston. July 26.

)nce again, the Americans who ckle loudly over an obviously gar dialogue in a Broadway ze play, have suddenly become sitive and the Massachussetts te Censors have demanded dele- is from Sir Lawrence Olivier's n of "Hamlet" before its Ameri- release.

The Shakespearean expressions ch upset the censors are, "the k sweat of an adulterous bed" l "to post with such dexterity to estuous sheets." They also pro- ed at the scene when Hamlet pares to watch the play with his d in Ophelia's lap and addresses her remarks with double mean- .

A similar sensitiveness was shown regard to certain words occurring "Henry V", another Shakespear- play, also produced by Sir rence Olivier. Wouldn't it be ter for the Yanks to stop and k into their own stage concoc- is many of which, to say the st, are full of vulgar 'juice'?

WELL, MORARJIBHAI?

Patna, June 18.

'Unsuspected", a social picture duced by Warner Brothers, has been declared as an uncertified film in the province of Bihar.

With freedom, we are also getting a keener sense of social conscience and the interest taken by the provincial government in banning "Unsuspected", is therefore. praiseworthy. Will the other provincial governments look at this film once again? What is bad for Beharis must be bad for other Indians.

PICTURE PLAGUES

With the creation of the "cry balcony" a glassed-in sound proofed room for child carrying theatre-goers. the piping brats can now cry to their hearts' content in Memphis, U. S. A.

The "cry balcony" serves a useful purpose because it enables the non-child theatre-goers to hear the dialogue properly and the housewives can bring their little ones along without leaving them at the mercy of the baby sitters.

In India we need dozens of cry balconies in each picture house if the picture-goers are to see a motion picture with an appreciable degree of comfort.

It is also reported that certain dissatisfied picture-goers are clamouring for separate sound-proof rooms for people who having seen a picture before insist on explaining the plot loudly to their families and for others who eat nuts and make annoying sounds which punctuate the dialogue of the film.

AND ONE MORE

Patna. August 3.

Another evidently undesirable picture, "Matlabi" produced by Jagriti Pictures has been banned by the Government of Bihar throughout the province.

It is only by banning immoral and useless pictures that a new taste can be created amongst the picture-goers for better pictures.

UNIFORMED PRODUCERS

Within a single year of independence, we have had a wild epidemic of "freedom" pictures, giving us the most weird and cock-eyed versions of our historical struggle for freedom.

The latest one planned is a documentary film, 14,000 feet in length. and covers the period of India's history from the Battle of Plassey down to the present day. The activities of the revolutionary parties in Bengal are likely to figure prominently in this film. The new enthusiasts are the members of the Calcutta Police Club. who seem to be more anxious to dig up old crime than check some new one.

Let us hope the policemen do a better job than our professional film criminals.

MORE MONEY FOR IDLI

Madras, Aug. 2.

With the cost of living rising every day, the Cine technicians find it difficult to make the two ends meet with their present scale of pay.

The Secretary of the Cine Technicians Association of Madras in a statement says. "The scale of pay of cinema employees as announced and affecting the major sections of the film technicians in this province are found to be appallingly low. They bear no relation to any decent standards of living nor any relevancy to existing scales of pay. In this connection. the Association draws the attention of the Labour Commissioner to the copy of the proceedings of the Executive Committee of the Association dated April 28."

As the Cine Technicians Association has not been consulted in fixing the scales of pay. it is but fair that the technicians should protest

no living person could act the Mahatma, the skill of the sculptor gives "Bapu ki Amar Kahani", its immortal hero.

K. B. Lall's Movie Marvel of the year

Chandni Raat

-: STARRING :-

☆ NASEEM ☆ SHYAM ☆ DAVID ☆ PARVEEN ☆ JILLOOBA

&

ULLHAS

CONTACT:-

TAJ MAHAL PICTURES LTD.,

KARDAR STUDIOS, PAREL, BOMBAY.

gainst an arbitrary award by the abour Commissioner.

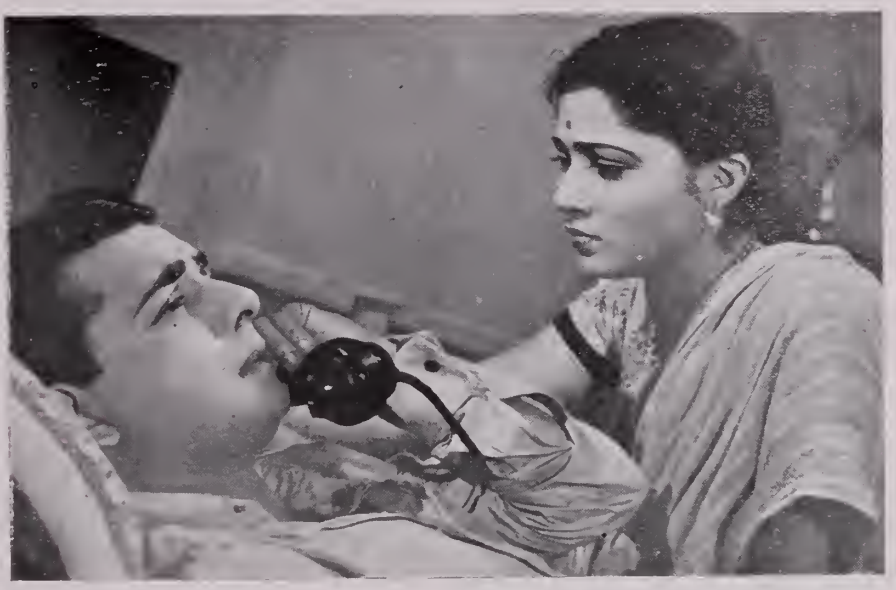
There is a good grievance in the otest of the technicians and the overnment should revise their pay ales in a manner to guarantee at ast two square meals a day. Our chnicians have always been a silent owd of hard and honest workers nd they certainly deserve a square eal.

ACQUITTED AGAIN

An appeal filed by the Govern- ent of Bombay against the order the Stipendiary First Class Ma- istrate of Ahmedabad acquitting oseph K. Ignatius, manager of Ad- ance Talkies. Ahmedabad, of the harge of failure to pay "theatre ax" in respect of cinema shows on pril 1. 2 and 3. 1947. 48 hours in dvance of the shows as required by he bye-laws framed by the Munici- ality, was dismissed by Mr. Justice avdekar and Mr. Justice Dixit at he Bombay High Court.

The accused contended that the ye-laws were "ultra vires" as the Iunicipality had no power to frame hem. The Magistrate accepted the efence contention and acquitted he accused.

Giving judgment. their Lordships bserved that the alleged breach of he bye-laws was in fact a breach of he rules prescribing the tax and node of collecting inasmuch as no power vested in the Municipality to make bye-laws under Section A 58 of the Act except in regard Clause V of Section A 61(1).



Karan Diwan's talk over the telephone receiver is apparently causing concern to Nirupa Roy in "Mitti-ke-Khiloune", Ranjit's next picture awaiting release.

A FILM NOT FOOD!

NAGPUR. August 2.

The C. P.. U. P.. and three other provincial governments have got together to produce a film on "grow more food". Each province will contribute Rs. 14.000 and with the amount thus collected. Mr. Somesh-war Dayal. Director of Information and Publicity. the C. P. government. hopes to make an interesting film telling people how to grow more food.

The film. which will be 5000 feet in length with a couple of folk dances and songs, will be produced in Bombay with a cast of villagers typical of the rural areas in C. P.

If all goes well this is certainly the best way of training our masses and to that extent the efforts of these five provincial governments must be commended as praiseworthy.

BLACK-S-OUT

Washington, August 1.

The Actors' Equity Association had ordered its members not to take part in any more performances at the National Theatre because it catered only for the whites.

The theatre management agreed to admit Negroes if the other Washington theatres did likewise.

The theatre is now closed but will reopen again as a motion picture theatre.

And all this in Washington, the capital of democracy of democracies. the country which is so anxious to teach the world. "the American way of life".

WHILE INDIA PAYS

Paul Zils, who directed those three slanderous films on India,

On the crest of popularity these days, Nargis plays another good role in, "Dil-ki-Awaz", of Ambica Films.

"Child". "Mother" and "Community" with the help of Marion Dix has some more documentaries in store for us.

They are called. "Know Your Neighbour". "The Last Jewel". "White Magic" and "Kurvandi Road".

We suggest some more: "The Rope Trick". "The Snake Charmer". "The Naked Fakir" and "Mother India". The last four are bound to bring the best out of Zils.

THE POOR RICH!

The U. S. Treasury every year prepares the list of ten people who top the income list in that particular year.

The list for the year 1946 shows Mr. Charles P. Skouras. the 20th Century Fox chief. topping the list.

His income during the year was a little less than a million dollars or thirty lakhs of rupees.

Betty Grable came on the list with over a million rupees. So good legs still attract people all over the world. Betty has at least legs. what has Skouras?

ALWAYS A SECRET

Calcutta, July 18.

Films and other film equipment of a mercantile firm stored in a building on Old Court House Street. Calcutta, are reported to have been damaged by a fire. The cause of the fire is not known.

SAVED!

Hollywood. August 10.

Hollywood writers are busy rewriting a number of its thrillers with a British background and cutting out references to people being hanged. This is the result of Parliament's decision to suspend the death sentence in Britain for five years.

AREN'T WE YELLING?

Calcutta. August 11.

Calcutta will soon be showing British documentary films dealing with the national life of Britain and the way in which the British Government has tackled the health and food problem in the post war days.

These films will be shown in the different schools and colleges and will incidentally emphasize the British way of life. What about the

Suraiya is popular for more reas[on] than one. Here she is in "Gajre" a social story of Allied Art Productio[ns].

story of our government and [the] way they handled a thousand [and] one problems in the first year of [our] freedom? Are we to rely on A[d]damis and Bhavnanis for this ep[ic]?

A JOB FOR CENSORS

Cape Town, August 1[0]

The South African Film Cen[sor] Board has banned the Warner B[ro]thers' picture. "They Made Me A Fugitive" because it contains cr[ue]l scenes and also sequences show[ing] rough handling and ill treatment of women.

Another British film banned by the Board is called "Brighton Ro[ck]".

Both these films have been b[an]ned in the whole of South Af[rica] and that is a pointer to our gov[ern]ment.

SURGERY TELEVISED

Chicago. August

Television seems to be mak[ing] history in America the way it is being used by doctors. nurses. [doc]tors. radio artistes etc.

At the 97th convention of [the] American Medical Association [re]cently held at Chicago, a [pro]gramme of difficult and rare op[era]tions was televised for an audi[ence] of about 7000 doctors. The br[oad]casts were described by the Uni[ver]sity as "the largest medical c[on]ference room in the world". They last[ed a] week and were found extremely [in]structive.

AND NO FOOLING

Massachussetts, August 1.

With the passing of the "true-me" bill, in Massachussetts, U.S. , all motion picture and stage tistes performing in the state,

Recruit Pranesha N. Khajan of NCO Mysore Cafe, H. O. 12, Kempe Gowda Road, Bangalore City, 22, is conversant with Hindi and can sing.

have to register their true names and address with the Department of Public Safety. They are, however, allowed to use their professional names, while performing.

BOY OR GIRL?

Gene Tierney, Hollywood film star, will not be working in pictures for a few months as she is expecting the stork in November.

That will give hubby Oleg Cassini one more costume to design.

QUICK WORK

Red Skelton, the well-known comedian, has become father to a baby boy. The first one is a year-old daughter and called Valentina.

The comedian seems to be a busy guy.

PAYING BACK

Calcutta, August 15.

Since the 26th of July, the employees of the Humayun Associated Theatres Ltd., Calcutta, controlling the three cinema houses, "Lighthouse", "New Empire", and "Tiger", numbering over 400, have gone on strike.

The employees of the "Regal" and the "Globe" also intend to go on strike as they are not satisfied with their present scale of pay.

The management is prepared to offer them the scale approved by the B.M.P.A.

In Maya Films' maiden social "Dukhiyari" Meena attracts with her smart dress and meaningful looks.

Jeewan Pictures'

"ARSI"

With MEENA —AL-NASIR

For West Indies & Fiji Islands.

Kuldip Pictures

"PAPIHA RE"

MUSICAL MELODRAMA

With

BABY AKHTAR

For All Overseas.

Sushil Pictures

Present

MADHURI

IN

"BALAM"

Music-Cum-Action Maiden Picture

Supporting Cast:

BABURAO, VEENA KOHLI, KESARI, RAMESH, RAMLAL, MIRAJKER.

Produced and Directed By:

HARBANSLAL

Music by: S. D. BATISH.

CONTACT: T. M. BIHARI,

Barodawalla Compound, 3, Altamont Road,

BOMBAY, 26.

ANNOUNCEMENT

We have pleasure in announcing that our new studio, fitted with new equipment for two units to work simultaneously including R. C. A. Studio Channel and Portable Recording Sets, MITCHELL and Cinefone new camera and other material, is now completely ready and available for producers. With best material, efficient management and competent technical staff, we assure the producers all the facilities and hearty co-operation in production of best quality pictures and smooth working.

MODERN STUDIOS.
Kurla Road, ANDHERI,
(BOMBAY)

ALL THE THRILLS,.....THE GLORY,
AND THE SPECTACLE OF 'RAMAYAN'

Brought To Screen in

M. & K Productions' Mythological Hit

SATI VIJAY

ALIAS SATI SULOCHANA

Starring: **Ratnamala, Kishore Kumar, Kanta Kumari**
S. Chatterjee & Cuckoo.

Drawing Crowds at:

KRISHNA

Bombay Presidency: Select Films,
Goverdhan Bldg., Parekh Street,
BOMBAY 4.

U. P. & Delhi: Diamond Pictures Ltd.
DELHI.

Other Presidencies: M. & K. Productions,
Queens Chambers, Queens Road,
BOMBAY 4.

—— A Select Release ——

Produced by:
KEKI DAMANIA
MINOO SETHNA
Director:
K. J. PARMAR.

Our Next Attraction:
राम विजय

It is high time that theatre owns paid heed to the needs of their nployees, and paid back a bit of eir huge war-time earnings to peoe who sweated for them without mplaining.

CELLULOID MARRIAGES

Hollywood, July 21.

After forty-six years of married e, Natalie Kalmus, an inevitable ume in Technicolor, accused her usband Herbert T. Kalmus of intiacies with five un-named women in divorce suit filed in Hollywood on e 21st of July.

Herbert T. Kalmus's income has en estimated at 240,000 dollars a ar and Natalie Kalmus has asked r permanent alimony. Evidently d Natalie had no colours left to ake the rest of her life harmonius and colourful.

A similar break occurred with uis B. Mayer when Mrs. Mayer ked for divorce after forty-three ars of married life.

Nothing seems to be stable and rmanent in Hollywood if half-antury of married life can come to end on the flimsiest of excuses.

BOMB AT TAJ TALKIES

Madras, August 16.

D. R. Shivalkar, alleged to be inlved in the bomb throwing incient at Taj Talkies in Bombay last ar which killed 11 persons and injured over 60 persons, surrendered himself to the Madras police a fortnight ago.

The Crime Branch of the Bombay Police who had been investigating the incident, received information from the Madras police about the arrest of the accused who was brought to Bombay yesterday.

Deputy Commissioner G. J. W. Quilter, Superintendent Gibbs, Inspector Sami and Sub-Inspector Nair, are still on the look-out for two more of his accomplices.

It is an intimate situation between Sofia and Nihal in "Angan", a social story of Alam Art Productions.

seems to be a situation of cloth shortage with Randhir taking the cover off Sophia in "Chunaria", of Kuldeep Pictures.

MOURNING A CHAMPION

New York, August 17.

Fans of Babe Ruth, (George Herman) the famous American baseball champion, must be in tears to hear that their hero is no more.

Ruth died in the Memorial Hospital after a serious neck operation at the age of 53. Affectionately called, "The Sultan of Swat" and the "home run king". Babe Ruth had a kingly income in his hey-day and was one of the most magnificent sluggers.

During his career of 22 years as a baseball player, it is reported, Ruth earned a fortune of more than a million dollars.

Recently, a Hollywood producer cashed his popularity by making "The Babe Ruth Story".

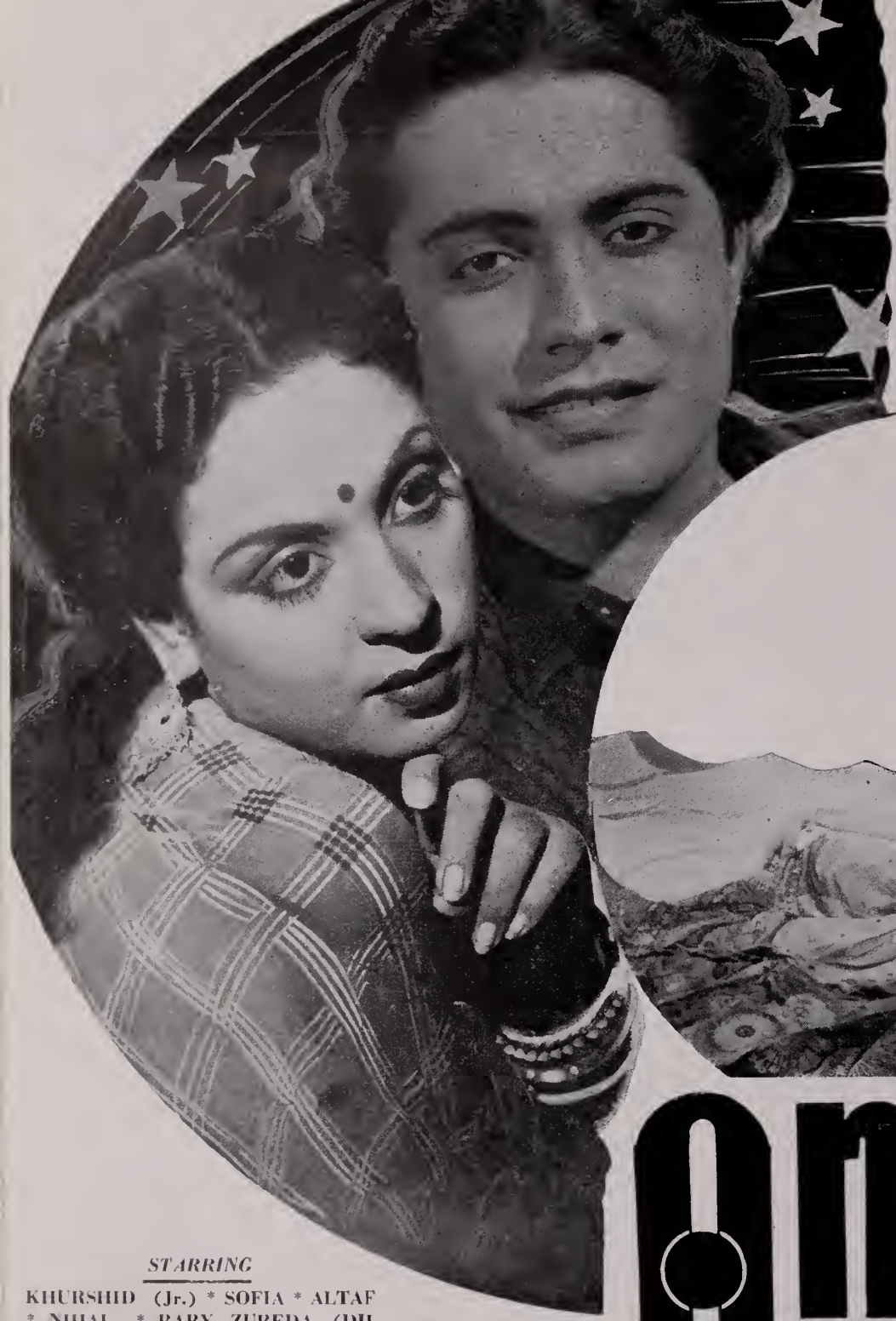
Ruth leaves behind a widow and two adopted daughters and millions of crazy fans to mourn his loss.

May his soul rest in peace!

ONE MORE

Bombay, August 16.

The Government of Bombay has issued an order that all cinema houses and theatres in Surat shall close down daily by 12 midnight. When is Bombay's turn coming?



1948'

GREAT GI

for the music loi

picturegoers !!!

Angal

(आंगन)

STARRING

KHURSHID (Jr.) * SOFIA * ALTAF * NIHAL * BABY ZUBEDA (DIL fame) * ANWARI * JILANI * MAQBOOL & SHABNAM

MUSIC

S. BANERJEE (New Theatres)

PRODUCED BY
DR. ALAM

DIRECTED BY
SHAKOOR (Blue Art Con.)

SOUND
V. V. GANDHI

PRODUCTION-IN-CHARGE
G. D. GANDHI & M. I. QURESHI

OUR NEXT

MERI ASHA

Starring:

MUNAWAR SULTANA * NIHAL * DILIP & SOFIA

FOR TERRITORIAL RIGHTS APPLY To:

ALAM ART PRODUCTIONS

FILM CENTRAL LABORATORY, TARDEO, BOMBAY 7. Tele: 42037

Karan Dewan flirts a bit with Nigar Sultana in "Mitti-ke-Khilounc", a social story of Ranjit.

A WINNER DIES

Hollywood, July 21.

James Baskett, 43, radio and een actor, died of heart trouble. was one of the recent Academy ard Winners.

ONLY A CARTOON

Bombay, August 15.

t is reported that a cartoon pic- e called, "Why Birdies Sit on egraph Wires", produced in Cze- slovakia has been dedicated to memory of Mahatma Gandhi.

GODSE FILM

Shillong, August 15.

The Government of Assam has ned the screening of the news- l, "Godse Trial Case" through- Assam.

WITH GOVERNMENT HELP

London, August 10.

n order to help the British film ducers to meet the demand for v films under the 1948 Quota , the British Government has de- ed to set up a Film finance cor- ation of £500,000.

his amount will be made avail- e on "reasonable commercial ns" to producers, giving them a nce to work hard to turn out re British films for the British atres.

he Act provides that 45% of first feature films and 25% of orting films shown must be British made. At present 80% of all films shown in British theatres are American-made.

OFFICIAL BLESSING

Washington, D.C. August 7.

President Truman personally presented to the well-known Hollywood star, Ingrid Bergman, the Women's National Press Club Award.

Ingrid won the Award for her outstanding performance in Maxwell Anderson's stage play "Joan of Lorraine".

ARYAN HOBBY

Berlin, August 8.

News comes from Berlin that the filmgoers are flocking to the cinemas not so much to see films but to steal some items like carpets, light bulbs, fire hoses etc. for purposes of selling.

It seems as if they have turned this into a popular pastime and the only alternative left to the theatre owners is to close down their cinemas. In India, boys love to rip the cinema seats with little pen knives. Different countries, different hobbies!

ZABAK

Bombay. August 17.

Zahir Babar Qureshi, alias "Zabak", ex-Editor of "Sound", a monthly magazine of Bombay, was adjudged insolvent today in the High Court of Bombay at the instance of Vithal Dinanath Wagle.

SHALIMAR

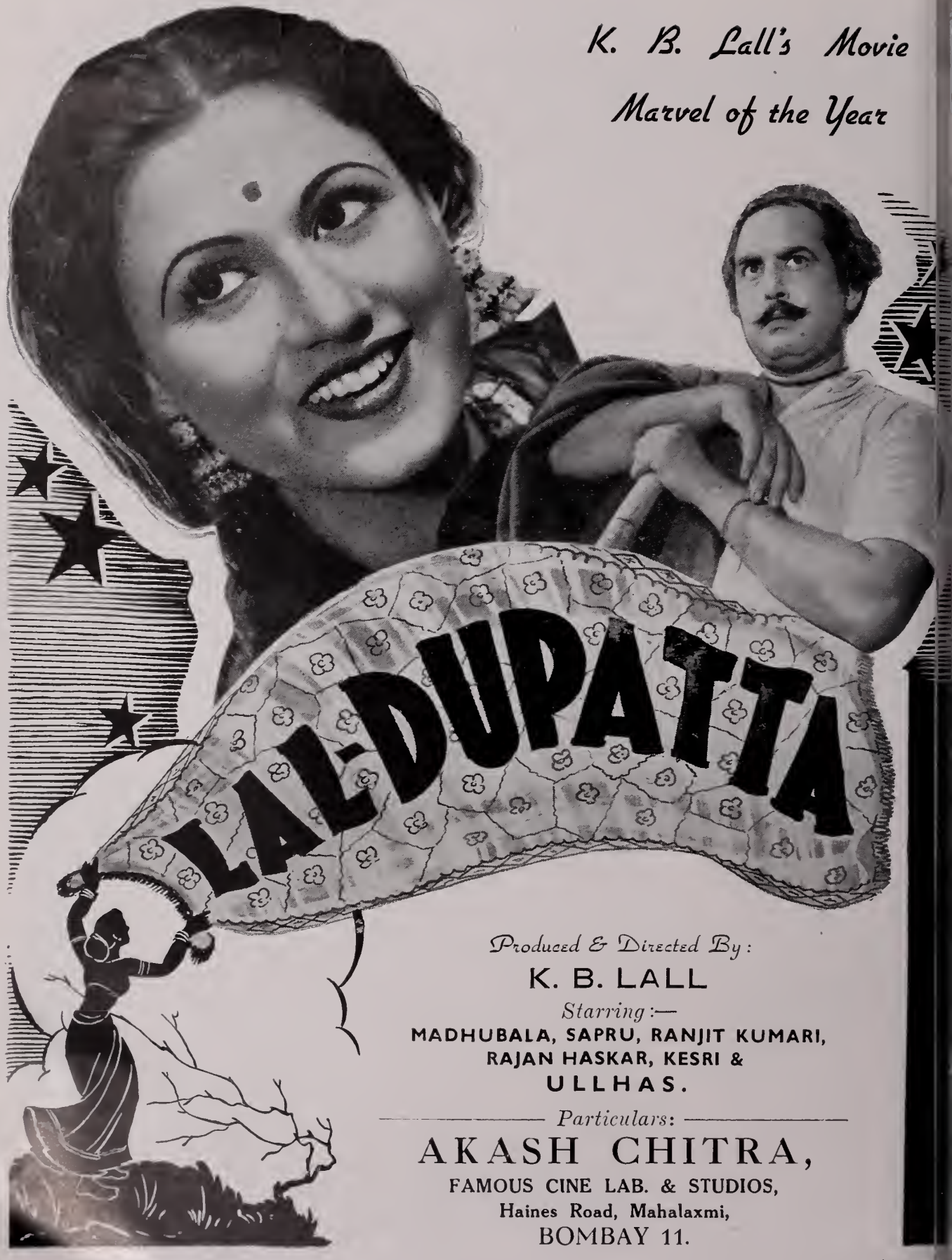
Bombay, August 17.

W. Z. Ahmed, sole proprietor of Shalimar Pictures of Poona, who is at present in Pakistan. was adjudged insolvent today in the High Court of Bombay at the instance of Kurbanhussein Ahmedally.

Gope is at his old game of whispering and spoiling in "Pyar-ki-Jeet", a Famous picture.

K. B. Lall's Movie

Marvel of the Year



Produced & Directed By:

K. B. LALL

Starring:—

MADHUBALA, SAPRU, RANJIT KUMARI, RAJAN HASKAR, KESRI & ULLHAS.

Particulars:

AKASH CHITRA,

FAMOUS CINE LAB. & STUDIOS,

Haines Road, Mahalaxmi,

BOMBAY 11.

t Last A Decent Film From Filmistan !

'Shaheed" Is Good Romantic Melodrama But Where Is The 1942 Movement?

lister (no longer Rai Bahadur) milal, the Managing Director of nistan Ltd., while welcoming the sts at the special preview of aheed", described it as "A roman- story with the background of the 2 struggle."

'or once he was right. But he ld have described his picture even e accurately if he had only added the accent was on the close-up of hero and the heroine and, there- , the background was thrown out- ocus. In view of Mister Chuni- s frank admission that the picture rimarily and essentially to be ed as a romantic story, with the 2 movement used only as a back- nd, one wonders whether the pre- advertisements of "Shaheed" as "inspiring picture of patriotism" proper as they tend to create the eral impression that the picture is narily a political epic. This illus- es once again the tendency of our ducers to run with the hare and t with the hounds by diluting a tical theme with inconsequential ance and entertainment for the of the box-office, and at the same exploiting the prevalent patrio- entiment by boosting the freedom le!

SHAHEED

Producers:	Filmistan Ltd.
Language:	Hindustani
Story:	Ramesh Saigal
Dialogue:	Ramesh Saigal & Q. Jalalabadi
Music:	Ghulam Haider
Photography:	Marshall Braganza
Audiography:	J. B. Jagtap & M. M. Kaka
Cast:	Kamini Kaushal, Dilip Kumar, Chandra Mohan, Leela Chitnis, V. H. Desai etc.
Released At:	Roxy Cinema, Bombay
Date of Release:	7th August 1948

Directed By
RAMESH SAIGAL

UNNATURAL SITUATIONS

To Author-director Ramesh Saigal goes the credit for persuading Filmistan to take up a subject which is far removed from the popular song-cum-dance nonsense of "Shehnai" type in which this studio has been specialising of late. One had almost given up hope of ever getting a decent and socially significant picture from the Chunilal-Mukerjee team. But it seems that they were intelligent enough to realize (what the Birlas, the Dalmias and the Tatas seem to have discovered long ago) that patriotism, too, can be good business and yield fat profits. And so Ramesh Saigal's story was duly taken up.

Was it the author himself or the producers who put the story through the "Formula" mill? Whoever is responsible, the fact is that the inspiring tale of a revolutionary hero has been over-loaded with the most illogical, unnatural and impossible situations, for the sake of popular melodrama.

Ram and Sheela are childhood playmates during the Civil Disobedience movement of 1932. Inspired by the mood of the moment, Ram (who is the son of a toady Rai Bahadur) declares that he wants to become another Jawaharlal, while Sheela (you have guessed it!) says she wants to become another Kamla Nehru. Another friend of theirs, Vinod, who is the son of a Superintendent of Police, has the germs of toadyism in him even as a child and he declares that he wants to become an Inspector of Police. The children play these very roles in a play they have staged and the child Ram (in the borrowed voice of Ramesh Saigal) impersonates Jawahar and mimics a speech of his. This play, of course, is supposed to be a symbolic representation of future developments in the life of these characters, but the insipid handling of the situation and of the child players robs the situation of whatever interest or significance it is supposed to have.

Like Leila and Majnu, Sheela and Ram of course, love each other from their very childhood. But, as ten or more years roll by, for some obscure reason the lovers are separated, never meet each other, never exchange letters or photographs. No, but there is a reason—the same sort of reason which prevented the hero of "Sajan" full eleven years from sending a photo to his wife or mother. Ram grows into a hot-headed terrorist and, after the "Quit India" call is given, he holds up a train and loots the treasury. And, of course, Sheela is travelling by the same train. And, quite naturally, Ram, being the hero, has to take refuge in her compartment. But, strangely, *they don't recognize each other* and save the author from an embarrassing intellectual problem. Need one add that

hore Sahu seems to have made "Nadiya ke Par", primitive and exciting. That means another box-office success for Filmistan.

Recruit Pithabas Mahanti, c/o Mr. M. L. Cotton, Asst. Inspector (A.S.) P.O. Volanthra via Berhampur, Dt. Ganjam (Orissa) is 20, knows Hindi and sings and has played in stage plays in Oriya.

Vinod who has duly become a Police Inspector also comes along in search of the political dacoits and it is his bullet that hits Ram in the hand,—and, of course, Sheela sends him away, thus saving Ram's life without "knowing" his identity. Curiously enough she and Ram do not recognize each other but she and Vinod talk as if they had been meeting every day.

Sheela goes to Ram's house and in her anxiety to meet him, she invades the privacy of his room, discovers her injured hero and, being a medical student, performs an operation, taking out the complete bullet (same mistake as in "Doctor Kotnis"). But it is, emotionally, a tender and moving scene and the Scenarist-director has well exploited it. From now on things move in even more stereotyped fashion. To save her brother, Sheela agrees to marry Inspector Vinod—who is none else but the good old villain of the Indian screen. Ram joins a fantastic underground organization and goes about openly singing songs in jeep-borne processions, very much *above ground*. Most ridiculous of all is the scene when Sheela persuades her husband to bring two terrorist prisoners (including her brother) home and you witness the unheard of scene of an Inspector of Police bringing two prisoners, charged with murder, to talk to his wife at midnight and leaving them with her, unguarded, with all the windows open. This is, of course, one of the many other incongruities and unnatural situations. And yet even these are preferable to the vulgar and cheap gags and situations we are used to seeing in other Filmistan pictures.

WHEN FILM RECALLS HISTORY

But all these are forgotten when Ram is arrested and brought on a charge of murder before a court. You even forget that the court atmosphere is unauthentic. You only remember all the martyrs who once faced the same situations in British courts. And it is not a film actor who stands in the dock but, may be, Bhagat Singh himself; and it is not a film that you are witnessing but the stirring history of our people's revolt. And you cheer when Chandramohan, in the role of the Rai Bahadur, enters the court to defend his rebel son, publicly renounces his title and proceeds to indict the British administration for all its repression and tyranny. In that moment of emotion, our deepest patriotic sentiment merges with the situation in the film. Not that what we actually see on the screen is so great but the memories it provokes sweep us off our feet and much therefore can be forgiven of the director and producers of "Shaheed" for giving us this unforgettably inspiring scene in the film.

PROMISING DIRECTION

Whatever the failings of his story, Ramesh Saigal proves himself to be a director of considerable promise. Though the production value of "Shaheed" is negligible, he has utilised the limited resources at his disposal to very good purpose. The handling of the love scenes is particularly good and refreshing. In sharp contrast with the tame and dull 'takings' of most Filmistan pictures, Saigal shows a flair for enterprising direction. And yet the amateurish touch is also visible at places e.g. in the childhood episodes, in the hanging scene which is very poorly shot. or in the crudely contrived funeral scenes.

So far as acting is concerned, Dilip Kumar steals the picture with his deeply-felt and yet perfectly natural delineation of the main role. Sensitivity and intelligent under-statement are the outstanding characteristics of his acting. Kamini Kaushal is so what overshadowed by Dilip a while giving a fairly balanced p formance, fails to rise to any hist nic heights. But the two of them some of the tenderest, most intim and most moving love scenes t have ever been seen on the Ind screen. Chandramohan invests role of the Rai Bahadur with dra tic power but his court speech co have been saved from becoming a rangue by grading the tone a tempo of his delivery, gradua reaching up to a climax. Leela C nis is most convincing as the fo mother and gives the impression intense emotional reserve. V. Desai is becoming more and more a bore and was a misfit in such serious picture.

"Shaheed" may not bring half much money as "Shehnai". But has saved Filmistan from being duced to a factory of song-cum-da trifles. May it be a beginning—a not an end!

Nigar Sultana gives an impressi performance in "Mitti-ke-Khilaun a social story of Ranjit.

"Padmini" Has An Absurd Story

Good Acting By Mumtaz Shanti And Ashok Kumar

'he success of Bombay Talkies' smet" made the pair of Ashok nar and Mumtaz Shanti very po- ar among film fans. They had, ever, no occasion to co-star in an- er film for over five years and so li Saheb thought of producing a ure with this pair in the leading s, counting upon it as a big draw the box office returns of the pic- .

While the wisdom of this selection not be questioned, "Padmini", ring the same pair not only comes here near "Kismet" but is a slip- d picture, which, although it may ome popular on account of its ap gags and a few songs and dan- is altogether the usual Indian with the universal story of love irst sight and all that follows it, with different ending. The hero heroine instead of getting hap- married at the end are separated his one for ever by the suicide of heroine and "Padmini" thus be- es a synthetic tragedy.

A TOUCH-AND-GO ROMANCE

'admini (Mumtaz Shanti) is the e of Jamadar Chhoturam who on active war service for some- e and could not make remittances to his ailing wife, who was compelled to send her fair niece to work for her and her aunt's living. She finds employment as a stone-breaker for the new road being made in her village and is noticed by Ashok, (played by Ashok) the steam-roller driver on the new road, who forthwith starts loving her, forgetting the fact that his parents had already chosen as his would-be bride a girl who is actually living with his widowed mother at home.

PADMINI

Producers:	Punjab Film Corporation
Screenplay, Dialogue & Songs:	Wali Saheb
Language:	Hindustani
Music:	Ghulam Haider
Photography:	S. Srivastava
Audiography:	Sher Ali R. Pabani
Cast:	Mumtaz Shanti, Ashok Kumar, Mumtaz Ali, Sampson, Maya Devi, A. Shah etc.
Released At:	Majestic Cinema, Bombay
Date of Release:	31st July 1948

Directed By
WALI SAHEB

nriti and Pran have happy smiles on their lips in "Nek Dil", Light House Pictures' forthcoming film distributed by the Screens.

In order to win the love of Padmini, Ashok does her work at night time, and Padmini gets good wages for that. She is told by the Inspector (Mumtaz Ali) that her work was being done by a ghost during night time and she even ventures to go and see the ghost herself. Ashok Kumar, disguised as the ghost is seen breaking stones for Padmini and he tells her to be sweet to the engine driver Ashok. Padmini, who had no objection to doing so, shows warmer feelings for Ashok and their intimacy increases, with the result that they declare their love to each other. In due time Ashok goes home to tell his mother that he had already chosen his bride and the previous engagement should be broken off.

Sampson, the road engineer, (played by Sampson) who is a family friend of Ashok, meanwhile persuades Jamadar Chhoturam, who has returned from the front on a holiday, to betroth Padmini to Ashok to which the Jamadar agrees. As the betrothal ceremony must be done at a particular auspicious time, and as Ashok does not arrive in time, the ceremony takes place in his absence. When Ashok actually returns to the village he gets the news of Padmini's betrothal from her own mouth, but as she does not name her betrothed, Ashok concludes that she was betrothed to some one else in his absence. Not caring to find out who actually her betrothed is, and no longer crying over spilt milk, like a practical man of the world, he returns home to his mother and tells her of his decision to marry the other girl previously chosen for him. The marriage is arranged forthwith.

Meanwhile Sampson carries Padmini to the town in search of Ashok and they arrive there only to see Ashok being actually wedded to the other girl—Shakuntala (Nielam). Padmini manages to see Ashok and lives in his house for two days without telling him that her betrothed was none else than Ashok. Her subsequent illness and delirium reveal the fact and Ashok prepares to get married to Padmini, notwithstanding Sampson's warning that bigamy was a criminal offence for which he may be punished. Surely a steam roller driver must be a very rich man to afford two wives even when he was unemployed, and brave and chivalrous withal, for he ventures even to defy the law for the sake of his lady-

Recruit A. P. Chaturvedi of 23|30, Patkapore, Kanpur, is 18, sound in physique and has played in school dramatics.

love and asks his own married wife to dress Padmini in bridal apparel for being married to her own husband!

But the story writer's ultimate kindness prevents Ashok from committing the offence and prevents the censors from banning the picture as one propagating bigamy, while Padmini solves the whole muddle by swallowing poison and thus getting out of the mess leaving Ashok and his wife to live happily ever after.

A FRUSTRATIVE CLIMAX

The story is both absurd and unconvincing. The writer has apparently fumbled in the end, wondering how to bring about the final climax, and has made a mess of it by advocating bigamy which he could not actually bring about on the screen for fear of the law. It presents a very complacent and accommodating hero, who if he could not get the girl he loved to wed him, makes no fuss about it, does not become love sick, does not suffer from heart-break or anything else like the usual screen lovers, but takes another girl for a wife just as a man would choose another car if he fails to get the one of his choice.

Apart from all this, the picture is quite amusing in the first part for the unintelligent spectators, mostly children of all ages between 5 and 55, with its cheap gags and punches and the defiant performance of both Mumtaz Shanti and Ashok Kumar. The introduction of a ghost in a screenplay is Wali Saheb's novel device which might provide some fun to children, but is absolutely crude and disgusting to the intelligent spectator.

In the latter half, the picture becomes dull and boring. Nearing the end it becomes absolutely unbearable. The fast tempo of the first half provides a glaring contrast to the slow, dragging action of the latter half and the forced illogical ending leaves altogether a bad taste in the mouth.

Ashok Kumar acts with the grace which now comes easily to him. Mumtaz Shanti is quite charmi free in her acting and expression an emotional role and gives a co mendable performance. Mumtaz A however, has now started becomi boring with his old, crude, hip mo ment dances.

Naturally all the songs are lo songs of "piya", "balam" and "b aha", but most of them have go tunes and good music makes th attractive. A couple of them a likely to become popular. The tec nical work is quite good and pleasi to the eye.

RANJIT'S

INSPIRING, ENTERTAINING & SPECTACULAR MYTHOLOGICAL

PRODUCTION

JAI HANUMAN

Director

RAMCHANDRA THAKUR

★

Story

Pt. INDRA

★

Music

B. C. RANI

★

Starring

KAILAS

KESHAV

NIRUPA ROY

BABU RAJE

S. N. TRIPATHI

& A THOUSAND OTHERS

★

★

AWAIT ITS SIMULTANEOUS RELEASE AT THE LEADING THEATRES ALL OVER INDIA

★

hantaram's 'Chela' Steals His Master's Thunder

Chandrashekhar Makes "Banwasi" An rtistic Triumph But Doubtful Box-Office

Six years ago the editor of "filmlia" saw an imaginative two-reeler door film made by a youthful ateur and liked it so much that he t the film and the writer-director-oducer to Director Shantaram who, his turn, was so impressed with amateur production that he signup the youngster as his first astant.

After six years, it gives "filmindia" rticular pleasure to record that youngster has made good and ally vindicated the confidence resed in him by us. The youngster's me is Chandrashekhar. Our readmay not have heard of him so —unless you read the assistants' mes in the credit titles of Shantan's pictures. But this name will heard of more and more, from w on. A preview of "Banwasi" ich he directed for Raj Kamal, reils Chandrashekhar to be the outnding directorial 'discovery' of the ar.

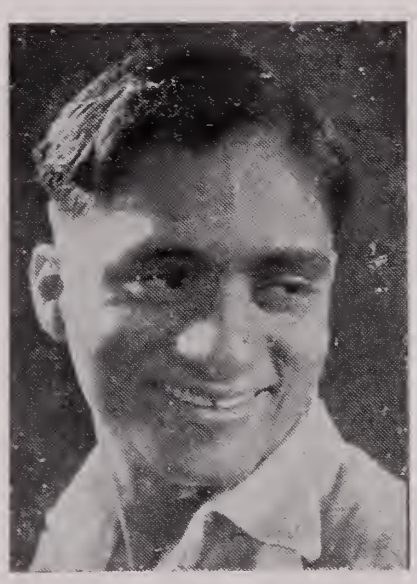
STORY OF THE UNDER-DOGS

"Banwasi" (Jungle-dweller) is almost a semi-documentary on the life and loves, customs and manners, trials and tribulations of the Adivasi tribes which inhabit the hinterland of the Bombay presidency. Occasionally one reads in papers about 'Warlis' when they come into conflict with established authority—accused of theft or robbery or mob violence against a money-lender or a zamindar. But few people know of the economic and social background of these tribes, how they lead a precarious life on the constant verge of starvation, about their primitive but nonetheless self-respecting code of honour. All this is brought out in "Banwasi". And since most of the picture was shot on location in that very area, the situations have a ring of authenticity generally lacking in our pictures.

BANWASI

Producers:	Rajkamal Kalamandir
Language:	Hindustani
Story:	R. W. Dighe
Dialogue:	Narendra Sharma
Music:	Ram Gangoli
Photography:	A. Kadam
Audiography:	A. K. Parmar
Cast:	Shobha Rani, Gyani, Vishwas, Mahipal etc.
Released At:	New West End, Bombay.
Date of Release:	19th August 1948

Directed By
CHANDRASHEKHAR



CHANDRASHEKHAR

Starting with a documentary-type series of shots, the director introduces us to the Adivasis' territory—the locale and background of the film—in an original and striking manner, and brings us face to face with the grim economic facts of the Adivasis' life. But then romance enters the scene in the guise of a good old zamindar's son who duly falls in love with an Adivasi maiden. The struggle for existence of the tribe against the hoarder and the police is thereafter inter-woven with romantic developments. The soft-looking zamindar's son becomes sympathetic to the Adivasis and seeks to serve them—but there is a lurking suspicion that the motive is romantic and not political or even humanitarian. The real hero of the story, however, is the son of the tribal chief, an upright and self-respecting youth who takes up arms against tyranny, on behalf of his oppressed people. The way he wreaks vengeance on the wrongdoers is symptomatic of the violent reaction against exploitation and injustice. As a sop to the censors, presumably, in the end the rebel discards the ways of violence—by

hese are evidently Ram, Laxman and Seeta in Ranjit's "Jai Hanuman". But where is the monkey-god?

Recruit G. Sufi, of Room No. 25, 1st floor, 165c. Ripon Road, Bombay 8, is 28, 5'-8", speaks Marathi, Gujrati and Hindi and has worked at the Prabhat Studios for a couple of years.

throwing away his rifle into the water—and joins the non-violent middle-class reformer in his welfare work, but not before we have had quite a few stirring and dynamic episodes.

BRILLIANT DIRECTION

It is not the story, therefore, that raises "Banwasi" to a higher artistic level but its cinematic treatment and direction. Here Chandrashekhar shows a mastery over the camera which many a veteran director might well envy. The imagination and skill he reveals in his picturization of the outdoor scenes have something more than the "Shantaram touch"—the youthfully enterprising and unorthodox angles and compositions place young Chandrashekhar in a class by himself.

While photography is excellent in the outdoors, the studio-shot scenes lack the natural tone. Some of the night scenes, for instance, are overlighted. Sound, however, has been very intelligently used to create and sustain mood and atmosphere. The montage and symbolic shots (e.g. of the waterfalls) are a tribute to the director's imaginative eye, while the cutting, editing, extra-large close-ups all contribute to the tension and drama of the climax. The love scenes are daringly intimate.

One wishes Chandrashekhar had been given a better cast. Mahipal, as the zamindar's son, looks a milksop and needs a 'touching' process before he can be entrusted with the hero's role in a film. Shobha Rani who plays the Adivasi maiden has a certain amount of natural grace and youthful abandon and gives a pretty good performance—but nothing very outstanding. Gyani, but for his typically Panjabi accent, invests his role with realism and sincerity. This old trouper can always be depended upon for a good performance. Vishwas looks his part as the rebellious Adivasi but lacks the requisite strength and depth in his voice. P... sekar, as the wily and miserly mon... lender, contributes a credita... cameo of character acting.

Considering the serious and ev... grim nature of the subject and ... absence of "light relief", and con... dering the banal taste of our audi... ces, this picture is not likely to be ... box-office hit. But even then it w... command attention for its progr... sive theme, its brilliant direction a... unusual pictorial appeal.

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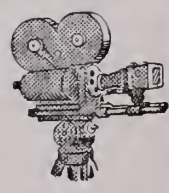

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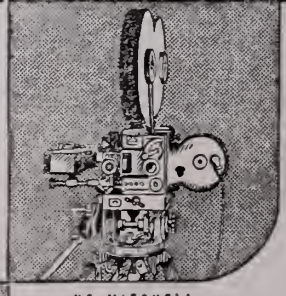

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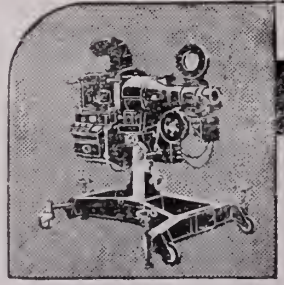

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Colourful Slander On The Orient

Korda's "Thief Of Baghdad" Speaks Anglo-Indian Hindustani

'or two centuries the Europeans e ruled over or dominated the ent, exploited the Eastern peo-s—all the way from China to bia—but still they have not nt the most elementary facts ut the people of the Orient. y say that the British Mu-m contains the world's best and st unique collection of books. nuscripts and pictures from the tern countries. There are any ber of British and other Euro-n anthropologists who are sup-ed to have made a deep study of remotest regions and most obs-e tribes in India or Africa China. Thousands of Europeans—ish, French, Italians, Dutch. Bel-is and Americans have lived for erations in the "colonies" or t-dominated eastern countries like bia or Iran. And yet they do not know the difference between a n, a Rajput, an Arab, a Negro and Mongol. If you don't believe it, "Thief of Baghdad", the techni-marvel produced by the Hunga-rian-turned-British Sir Alexander Korda who has a notorious reputation in the east because of his anti-Oriental creations like "Drums", "Four Feathers", etc. His "Thief of Baghdad" now speaks dubbed Hindustani and, under the guise of "Baghdad Ka Chor" is taking millions out of the pockets of gullible Indian children of all ages who are simply fascinated and over-awed by the phenomenon of the "native" language being spoken by Sahib actors and Memsahib actresses in a technicolour picture!

SIKHS IN THE COURT OF HAROUN-AL-RASHID!

To catalogue all the historical anachronisms and incongruities rampant in this film would fill volumes. It is a fantasy and much can be forgiven in a fantasy. But, like a caricature, fantasy too must have some relation to facts. A cartoonist can caricature Jinnah's thinness to the extent of making him into a flagpole or Ambedkar's fatness to make him look like a barrel, but he cannot draw the face of Zafrullah and ask us to believe it is Parshotamdas Tandon—*because both have beards!* Likewise, a writer (or director) of fantasy can (as in "All That Money Can Buy") depict Daniel Webster arguing with the Devil, or he can (as in "Thief of Baghdad") show the flying carpet or a winged horse. But he cannot show the American Daniel Webster wearing war-paint and feathers—nor can he depict the ladies of an Arab monarch's harem dressed in the transparent, body-revealing gowns of Broadway chorus girls. But this is exactly what happens in "Thief of Baghdad" all the time. There are even Hindu idols in a Muslim Sultan's palace.

The Caliph is not only depicted as a clean-shaven young man (because heroes must be so) but also he is blonde. Sabu, who plays the title role, throughout wears a loin-cloth which is something unheard of and unseen in any part of Arabia. Some of the harem ladies (who are mostly blondes) wear Spanish mantillas and other strange, non-Arab costumes. The Sultan of Basra is shown to be a Bikaneri Rajput with the same kind of turban and whiskers. In the crowd scenes you find all kinds of turbans—Marwari turbans, South Indian turbans, Viceroy's Bodyguard type of turbans, and turbans as are to be found in no part of India but only in British and American films about India! You see even Sikhs in the streets of Baghdad in the times of Haroun-al-Rashid, several centuries before the Sikh religion was born! And, of course, there is an elephant in the procession of the Princess of Baghdad—the first time surely in history that an elephant was seen in Arabia or Iraq. But then it had to be there. How can the "exotic East" be depicted without an elephant?

That the Western audiences lap up all such incongruous nonsense is not surprising because to them all Orientals are the same—the Maharaja of Patiala or the Caliph of Baghdad, a Kathakali dancer from Malabar or a Devil Dancer from Congo. But the amazing thing is that Indian and Eastern people also swallow this hokum. Through centuries of domination their inferiority complex has taught them to believe that whatever the *Sahib loge* do must be good and correct and superior to our own way

Wasti trying to tempt Manorama in "Chunariya", a social story of Kuldeep Pictures?

of doing things! Moreover, though calling ourselves Orientals, we know little about our fellow-Oriental brothers beyond what we learn from similar distorted films. Thus the Arabs imagine Indians to be the prototypes of *Gungadin*, while Indians think all Arabs are like *Baghdad Ka Chor*. Indeed, the irony of it is that in depicting Arab characters in some Indian films, our directors also present the Hollywoodian conception of Arabs.

KORDA SAHIB HINDUSTANI BOLTE HAI!

The dubbing of Hindustani dialogue in "Baghdad Ka Chor" is far from satisfactory. The writer has used a pseudo-literary jargon regardless of the spoken idiom. It looks like the work of some Munshi who is used to coaching British officers for the Army examination in Roman Urdu! The dialogue, as spoken, is even worse—one has seldom heard such stilted, unnatural, affected accent. Sounds like Anglo-Indians trying hard, and very conscientiously, to speak Hindustani! Who was the dialogue director? Sir Alexander Korda himself?

As for acting, there is nothing much to write home about. Sabu, as the thief, looks as ugly as ever—it could not be an accident that the only Indian actor tolerated in Western films should be a dark-skinned South Indian stable boy,—but acts with a certain amount of boyish vivacity. The actor who plays the young Caliph, is handsome but is most unconvincing for the part he plays. And Rex Ingram, the Negro actor, makes of the Genie of the bottle a very human and pleasant monster—even though this creation of Korda's imagination is made to wear a sacred tuft of the orthodox Hindu!

The special effects in this film—e.g. the flying horse and the flying carpet—are quite impressive. But in this connection it would be interesting to recall that the American Cinematographer regarded the special effects (e.g. the flying wall) in Prabhat's "Dnyaneshwar" as superior to "Thief of Baghdad" which had won the Academy Award for special effects.

The technicolour, of course, is something of a special attraction for a film with Hindustani dialogue. And there is enough glamour and excitement in the film to appeal to children and unsophisticated cinegoers. But the wisdom of allowing the foreign producers to thus invade the Hindustani language market, too, is questionable—particularly in view of fact that even the best Indian fi do not get a commercial release England and America. Bewa "Baghdad Ka Chor" is here to us! And rob us of millions wh we can ill-afford.

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ne More Picture Of The New "Two Generations" Formula

Bichhade Balam" Provides Merciless Boredom And Absurdity

fter a full generation of social ures with the boy-meets-girl for- a, it now appears that the Indian ducers are earnest about changing formula and a beginning seems ave been made by stretching the as of their themes to two genera- s now that the industry itself is a eration old. Therefore, instead of, one boy (or two if there is a vil-) making love to one girl and the getting married after successful- vercoming all the unimaginable ructions in their way and living pily ever after, we now see them ing married quickly and smoothly parted after the marriage and h of their first child. The second eration then grows up to youth starts making love and thus be- es instrumental in bringing about reunion of the separated parents. s the stories instead of becoming marriage romances, now become -marriage tragedies, with a happy ing all the same. After "Arsi" "Toote Tare", two recent pictures of this new pattern, Ranjit, always quick to imitate all new patterns, now gives us "Bichhade Balam" one more picture with the new formula.

BICHHADE BALAM

Producers:	Ranjit Movietone Co.
Language:	Hindustani
Story, Dialogue & Songs:	Pandit Indra
Music:	Bulo C. Rani
Photography:	D. K. Ambre
Audiography:	H. D. Mistry
Cast:	Khurshid Jr., Meena, Anjum, Qamar, Sheikh Hassan, Nafiz Khalili etc.
Released At:	Imperial Cinema, Bombay
Date of Release:	16th July 1948

Directed By
MANIBHAI VYAS

EASY ROMANCE

"Bichhade Balam" is the story of a rich businessman Dinanath's (Nafiz Khalili) son, Ramesh, (Anjum) yet studying law, falling in love with a poor, orphan girl Radha (Khurshid Jr.), who attracts the young man's attention with her proficiency in embroidery. Unlike the lovers in a film story they get married easily without any let or hindrance, but do not live happily ever after. Ramesh's father, Dinanath, is reduced to pauperism in his business and Ramesh has to leave the village and his ruined father, with a newly wedded wife and a little son to prosecute his studies in the town. The wife, Radha, manages to earn a livelihood and also spare a little money for her husband's studies with the help of an artist, Sudhakar (Qamar), who likes Radha's colour work and pays her liberally for assisting him in his paintings.

Rumour takes wings in the small village and Radha is scandalised as having illicit relations with Sudhakar while old Dinanath is suspected of being instrumental in promoting the relations. A family friend conveys the rumours to Ramesh, who without making the slightest effort to verify the rumours one way or other, rushes home, accuses Radha of disloyalty and immorality, even accuses his own father—for whom he had previously shown great reverence—of pimping for his wife and leaves his village home for good.

Radha, with her father-in-law and little son, also leaves the village where she had been so much scandalised but the old man dies on the way. She reaches a town where she starts earning a living by her art. And 15 years roll on that way.

WHAT A TOWN!

Strangely enough in that same town also lives Ramesh, who has become a rich businessman now and, of course, Sudhakar, who has also become a famous artist and rich withal. It must surely be a very big town for all the three of them to live in it for full 15 years and more without ever meeting or ever even hearing anything about one another. And these years must have changed them all beyond recognition, for when they actually meet one another, none of them recognises the other. What strange tricks does imagination play with writers like Pandit Indra?

Sudhakar has a grown-up daughter, Pushpa (Meena) and Radha's son

mini Kaushal seems to be a bit sore with Dilip Kumar in "Shaheed", which is storming the box-offices at the Roxy in Bombay.

Anil (Nihal) has also grown up. They are both at a college and fall in love. But they are not lucky enough to get married as easily as their parents had done once. They have to pass through all possible bad luck and hurdles in the path of film story lovers and ultimately when all clouds are cleared and the brave and loyal lovers have gone through all the sufferings, they are not only happily married, but they help in reuniting Ramesh and Radha, the old couple separated for 20 years. Of course, all suspicion from Ramesh's mind quickly evaporates like ether and he asks Radha's pardon which is readily given. The picture then, having nothing more absurd to give, just ends there.

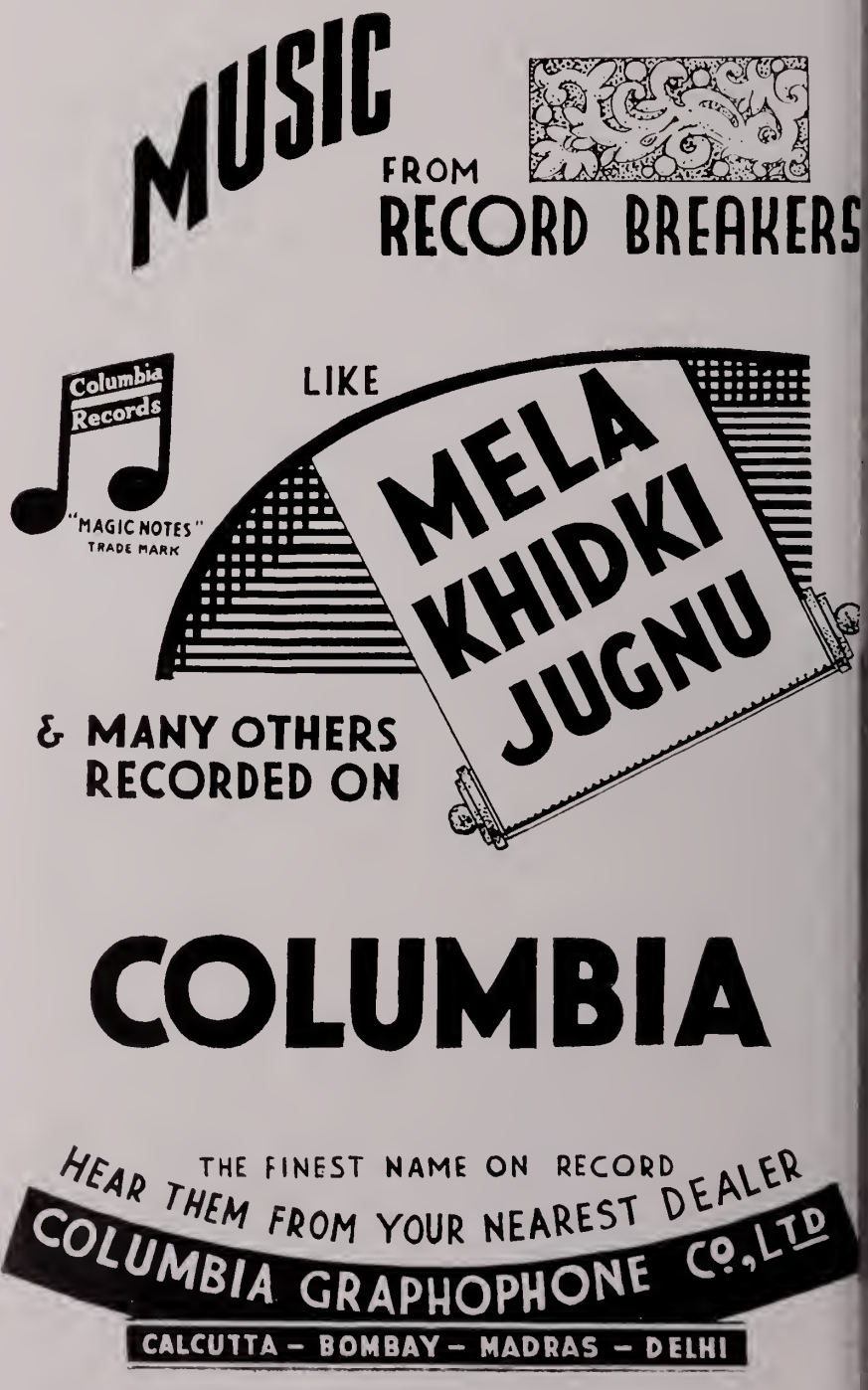
IT'S RANJIT—FIRST AND LAST

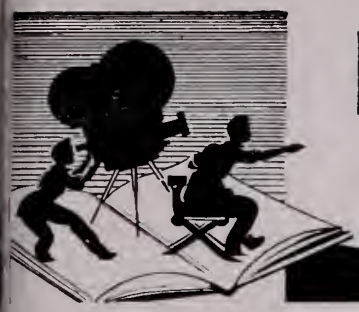
To say that "Bichhade Balam" is a Ranjit picture is, perhaps, saying all about it but for the fact that this one has many more absurdities and greater boredom than Ranjit's previous productions, thanks to Pandit Indra's insipid story and Manibhai Vyas' crude direction. In this picture we see a college girl, daughter of a respectable, rich and renowned artist flirting in a manner so coquettish as to make even a professional street girl blush. We see a party of college students—boys and girls—on a picnic singing cheap 'qawwalis' with gestures usually familiar in brothels and a college girl singing with the 'ada' of a professional singing girl.

We see many other things that anyone with the least intelligence would refuse to believe, such as a loving husband deserting his beloved wife merely on account of rumours and accusing a respectable father of pimping for his own daughter-in-law! We see a college boy and girl starting love making while in their early teens and under pretext of going to the college playing hide and seek in broad daylight in deserted gardens, singing love songs and indulging in gestures and poses that are positively objectionable even from the view point of the most liberal minded persons. We wonder why the Board of Censors still allows such scenes to go unsnipped in social pictures. Such scenes are likely to do greater harm to juvenile spectators than drinking scenes, for, while no one starts drinking after seeing someone doing it on the screen, many young persons learn to start playing such tricks which, in any decent society, should be condemned as disgraceful and shameless.

PIYA-PAPIHA SONGS

There is nothing of art, music or acting anywhere in the picture worth mentioning. The songs, mostly abounding in 'piya', 'papiha', 'ghunghat', 'jawani' and 'bulbul' are cheap and hackneyed and none of them is even sung well enough to be tolerable. None of the artistes gives a thing like a standard screen performance and throughout the pict there is not a single situation or ev a single moment that would give a thrill or excite the slightest emoti in the spectator's heart. A drab, du meaningless series of incidents pa es before his eyes and bores him m cilessly, all the more these days wi out the relief one obtains from a p of smoke which is also denied by o puritan rulers.





PICTURES IN MAKING

K. FILMS (Bombay)

Aag", the company's maiden so-, produced and directed by Raj oor is now running at the Royal era House and reported to be wing big crowds. Their next pic-, entitled "Barsat" is expected to on the floors shortly. It stars gis and Raj Kapoor, supported a cast led by Premnath and will directed by Raj Kapoor.

MOUS PICTURES LTD. (Bom-)

"Pyar-ki-Jeet" starring Suraiya, norama and Rehman and direct- by O. P. Datta is now attracting wds at the Imperial Cinema, mbay. All-India Pictures' social ugree", starring Kamini Kaushal, shikala and Wasti is fast near- completion. At the studios, two tures are being produced by the ti Pictures, one in Gujrati call- "Sati Soan" and another in Ma- hi called "Maza Ram".

"Bapu Ki-Amar Kahani" a reeler on the life of Mahatma Gandhi was exhibited last month at the local Metro Cinema and highly appreciated by the spectators. Producer Kashyap is busy with the script of his next picture which will also be directed by him and is expected to go to the sets very soon.

NATIONAL THEATRES (Bombay)

"Hal Chal", the company's first picture, starring Nargis, Dilip Kumar and Sitara is being directed by Mr. Ojha, under the supervision of producer K. Asif who recently floated this new concern.

CHITRALAYA LTD. (Bombay)

"Apni Chhaya", this company's maiden production, featuring Sulochana Chatterjee, Mumtaz Ali, Cuckoo and Radha Kishen in important roles is very nearly complete and receiving the final touches at the hands of director Santoshi who has also written the story. According to available reports "Apni Chhaya" is a story of two generations and has ample sprinkling of humour and music.

"Dhanwale", produced by Ruby Pictures, Ramesh and Husna seem to be in hot soup with the dagger drawn.

SHREE RANJIT MOVIETONE CO. (Bombay)

The company's forthcoming mythological "Jai Hanuman", starring Nirupa Roy and Kailas and directed by Ramchandra Thakur is expected to be released shortly at several principal stations simultaneously.

Meanwhile director Prahlad Dutt is busy completing the songs and music of his social picture, yet untitled and is shortly going to start shooting while director Taimur Behramshaw is rapidly progressing with his musical comedy called "Bhool Bhoolaiya" starring Agha Jan and Zeb Qureshi. Five other pictures of the company are awaiting release, namely, "Mitti-ke-Khilaune", "Kaun Hamara", "Lakhon-Mein-Ek", "Duniya-Ek-Sarai" and "Pardesi Mehaman".

FILMISTAN LTD. (Bombay)

"Sajan", at the Novelty is now in the 11th month and is expected to complete a jubilee run. The company's ambitious picture "Shaheed" was released at the Roxy on the 7th of August where it is reported to be faring exceptionally well.

"Nadiya-ke-Par" their forthcoming picture, produced and directed by Kishore Sahu is censored and ready for release. It stars Kamini Kaushal and Dilip Kumar. Two more pictures are expected to be completed in a short time, namely "Savarian", (previously entitled "Lalloo, B.A.") a comedy starring a new-comer to the screen, Hafeez Jehan, with Rehman and Veera and "Actress", starring Rehana, Prem Adib and Meena. The first is being directed by Subodh Kumar and the other by Najam Naqvi, while director Ramesh Saigal has already gone to the sets with his new picture which deals with the story of the Indian National Army.

JEEVAN JYOT KALA MANDIR (Bombay)

This company's maiden social "Dukhiyari" is now completed and

Contact :

SHREE AMAR PICTURES
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expected to be released shortly in ombay. The story is written by . K. Ratan who has also directed e picture. Meena and Surendra e starred in the title roles with a ipport led by Chandramohan, rilok Kapoor, Bhudo Advani and ajnoo. Cuckoo provides some ince numbers. Gyan Dutt has rected the music.

MBICA FILMS (Bombay)

This is a new producing concern oated by the efforts of M. I. Dharnsey, who was formerly with the ombay Talkies Ltd. and S. V. lungrey, ex-cameraman of the ombay Talkies. Their first picire, "Dil-ki-Awaz" produced and irected by M. I. Dharamsey, fcaires Nargis, Nalini Jaywant, Dilip umar and Muqri in the principal oles. Its musical score comes from nil Biswas. The company's second icture entitled "Arpan" is being irected by Ismail Memon and stars ulochana Chatterjee.

UPER TEAM FEDERAL PRODUC-IONS (Bombay)

This new concern's maiden picure "Meri Kahani" starring Munawar Sultana and Surendra has een censored and is shortly going o be released at Bombay and seveal other stations. Produced by haraf and directed by Keki Mistry ho is also responsible for the phoography, the picture has been acuired for distribution in Bombay, . P. C. I. and Bengal by Messrs. apurchand & Co., while Delhi. U. P. and East Punjab distribution has een sold to Messrs. Aurora Talkies istributors and Bihar rights are cquired by Messrs. Azad Film Disributors. Their second production. et untitled, is expected to go to the ets shortly.

AJ MAHAL PICTURES LTD. Bombay)

Their latest Muslim social, "Muaqat" is now running at the Super inema and the forthcoming picure, yet untitled, starring Naseem, hyam and Ullhas is nearing comletion under the direction of hsan.

ULDIP PICTURES (Bombay)

"Chunaria" is the name of their econd picture, now nearing comletion at the Mohan Studios under he direction of Ravindra Dave. The icture stars Manorama and Wasti nd its screenplay, dialogue and ongs are written by M. R. Bhakhri.

DIAMOND PICTURES LTD. (Bombay)

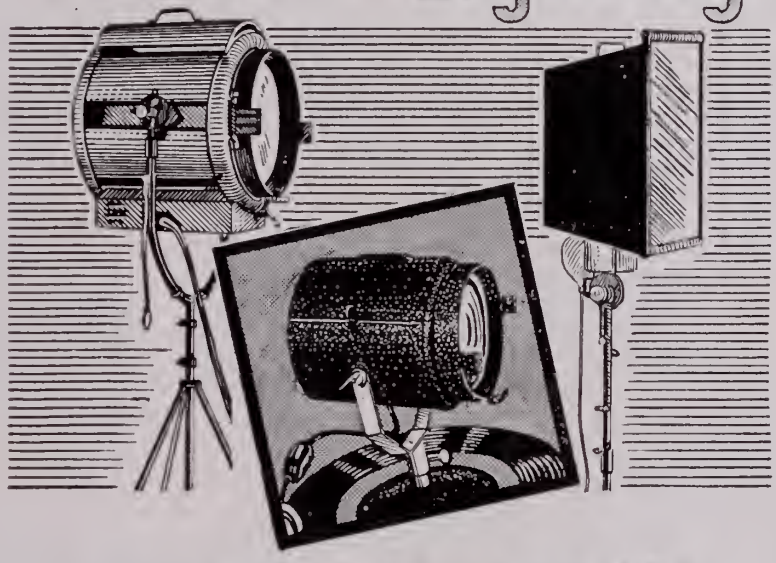
"Anyaya", their maiden novel production, produced from cuttings of some of the old Bombay Talkies pictures starring Devika Rani is awaiting early release.

The company has secured distribution rights for India, Burma, Ceylon and Pakistan of the Russian picture "Glinka" a biographical film of the great Russian composer of that name, which is expected to be released soon at Bombay and several other principal stations simultaneously with suitable subtitles in English.

T. K. SCREEN CLASSICS (Bombay)

Their maiden production, "Batohi" is now ready for release and producer-director Kumar Menon is negotiating distribution arrangements. The company's next picture, a dance musical is entitled "Niloufer" and has Bharat Bhushan in the principal role.

Planned Lighting



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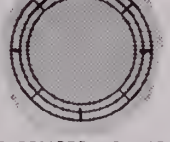

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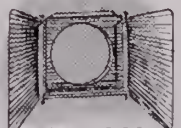

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RUBY PICTURES LTD. (Bombay)

This new firm of distributors has secured world distribution rights for "Duniyadari", directed by K. Advani. Three other pictures, namely, "Jeene-Do", "Dilwale" and "Jungle-ki-Pukar", financed by the firm are also being distributed by them as well as Gita Pictures' "Dhanwale", produced by Ramesh Vyas and starring Husna. Ramesh Vyas and Veena Kohli, and directed by Ramanlal Desai.

MOHAN PICTURES (Bombay)

"Hind Mail" starring Prakash and Amir Karnataki and directed by Nanubhai Vakil and "Policewali" starring Anil Kumar and Husnara directed by A. M. Khan are the forthcoming pictures of these well known producers of stunt pictures, now fast nearing completion, at the company's studios at Andheri.

M & K PRODUCTIONS (Bombay)

Their mythological picture "Sati Vijay" is now running at the Krishna Cinema. The picture has been directed by K. J. Parmar and stars Ratnamala and Kishore Kumari.

BHOOMRADDI PRODUCTIONS. (Bombay)

Directed by the late Vinayak and starring Shanta Apte and Shahu Modak in the leading roles, their maiden production, "Mandir" dealing with the story of the nation's fight for freedom is now definitely scheduled for release at the local Swastik Talkies by the end of the current month.

SHANTI LOK CHITRA (Bombay)

They have already completed their maiden production, "Gopinath" starring Raj Kapoor, Tripti Mitra and Latika, written, produced and directed by Mahesh Kaul with the musical score from Ninu Muzumdar. The Bombay C. P. & C. I. rights of the picture have already been bought up by Pearl Pictures, and the overseas rights have been taken up by Wassiamull Assoomul. Tempting offers, it is reported, are being received for other territories.

SHREE AMAR PICTURES (Calcutta)

Produced by R. S. Amar and directed by Pran Mehra and Buloo Mehra. "Shadi-ke-Baad" is the name of their maiden production for which dialogue was written by Kavish, lyrics by Rangeen and music was directed by K. P. Sen. Jyoti and Amarnath lead the cast of the picture.

AKASH CHITRA (Bombay)

Under the banner of his new concern, producer-director K. B. Lall has very nearly completed his first production. "Lal Dupatta" starring Madhu Bala, Ranjit Kumari, Sapru, Rajan and Ullhas. Kesari is playing a comic role in the picture.

ALLIED ART PRODUCTIONS (Bombay)

The company's maiden picture, entitled "Gajre" starring Suraiya and Motilal in the leading ro with a supporting cast led by G Nizami and Sankatha Prasad fast nearing completion under direction of R. D. Mathur who also responsible for the pho graphy. Khaqan Hussein wrote story and screenplay, G. S. Nep composed the lyrics and Anil B was gave the music for the pictu

The company's forthcoming p tures are "Har Singhar" written a directed by Mahesh Kaul a "Ittefaq", directed and photograp ed by R. D. Mathur.

GREATER BOMBAY PICTURES (Bombay)

Their maiden production, "Sl kti", starring Suraiya and Kar Diwan, supported by Mumtaz A Sophia and Maya Devi is ready f release. It has been directed by I. Hasan who also wrote the sto and produced by Bashir Kazi. T picture introduces a debutan namely, Seeta Bose. Songs ha been composed by Asad Jafri a music direction has been done b Ram Prasad and Azam Beg.

SURESH FILM DISTRIBUTORS (Bombay)

"Chubdadi" and "Lakho Fulani two Gujarati pictures, stories f which have been written by Karsa das Manek and Vijay Bhatt respe tively, are under production, fir under the direction of Amritl Thakur and the other under that M. C. Chuniwala. Motibai and N varlal play stellar roles in "Chu dadi". Two Hindi stunt pictures "Rangila Jasus", a Havewala pr duction and another, untitled. Santoshi Pictures production a also fast progressing. Blue Art Pi tures' "Payal" in Hindi is co pleted as well as Girdhar Bah Productions' "Goolnar". They a shortly starting production of a other Hindi picture "Khoti".

ALAM ART PRODUCTIONS (Bombay)

This new producing concern ha completed "Aangan" their first pi ture starring Khurshid (Jr.) an Altaf with Sofia, Shabnam, Niha and Shanta Patel in the suppor The picture has been directed by A Shakoor and the musical scor comes from Banerjee. The next pro duction to go shortly on the sets i entitled "Meri Asha".

When the parents quarrel over their "little one", the neighbour takes advantage. Wonder, how Suraiya feels in "Pyar-ki-Jeet", a Famous release.

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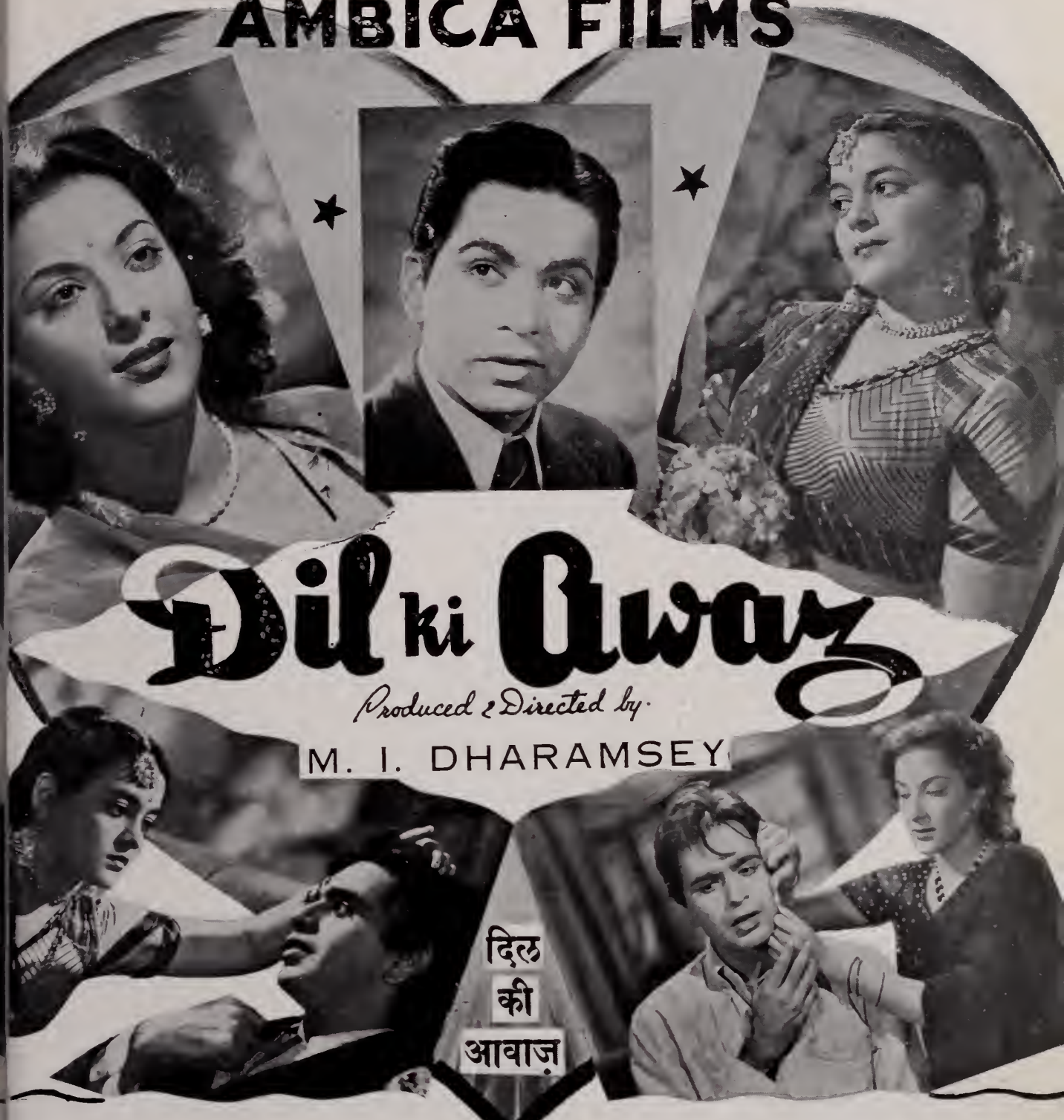
Dil ki Awaz

दिल की आवाज़

Produced & Directed by

M. I. DHARAMSEY

Starring: NARGIS ★ DILIPKUMAR ★ Sankatha Prasad ★ Muqri & NALINI JAYWANT

Story & Dialogue
ZIA SARHADI
Sound:
R. CHATTERJEE

Music:- ANIL BISWAS
Photography:- JAL MISTRI

Songs
ZIA SARHADI
BEHZAD LUCKNOWI
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"ARPAN"

Starring:- SULOCHANA CHATTERJEE

duced By:- RAMESH MUNGREY

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HASRAT
Music
SAJJAD